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THE STRUGGLE FOR CAREGIVERS' RIGHTS BY STEVEN T. JONES **P10**



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THIS WEEK AT SFBG.COM

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ON THE BLOGS

POLITICS

Battling bottled water and sodas in the Golden Gate National Recreation Area

Which of the mayor's breakfast companions will put down the money for the America's Cup?

Prop 8 at the Supreme Court: The view from the streets of SF

NOISE

Cheryl Eddy reviews a new release of an old Iron Maiden concert

Extended Q&A with this week's feature profile, legendary East Bay rapper Saafir

A chat with Heartless Bastards before its Great American Music Hall show

PIXEL VISION.....

Style shots: Najva Sol's fashion picks from XSXW

The Internet Cat Video Festival nears

SEX SF

More shots from the Bare Bachelors escapade in the paper this week

The best in Bay Area sexy events



THE NEWSOM PLATITUDES DRINKING GAME

Lite Guv Gavin Newsom is madly promoting his new book, *Citizenville*, which essentially argues that government would work better if everyone would go to digital town hall meetings. It's all really about how great things work in the private sector, which is why Newt Gingrich announced recently that it's a perfect blueprint for the Republican Party. The book tour took him to the Colbert Show, where the host noted that "everything in [Citizenville] could be carved on a stone and put in someone's garden," which isn't a bad analysis.

But the best interview with Newsom was on KPFA, where Up Front host Brian Edwards-Tiekert actually got the Gavster talking about political issues. It was a struggle: On the 7 am show, Newsom ducked every serious question and spoke in such platitudes that we came up with an early morning Newsom Platitudes Drinking Game.

Every time Gav says "engagement," take a shot. Every time he says "robust," take two. Don't worry — when he talks about fracking, you'll need to throw up anyway.

Newsom kept talking as if the way to fix our broken political system is to adopt private-sector models and use digital devices. As Edwards-Tiekert noted, that ignores the reality that "most of society's problems are rooted in who has the power." Oh, and the man who once wanted to be the Green Mayor isn't opposed to hydrofracking in California — as long as it's "done right." Go your barf bag ready?



ORWELLIAN DYSFUNCTION AT THE MUSEUMS

The Fine Arts Museums of San Francisco are big in the news now. Since we broke the story of staff turmoil and ongoing problems under the reign of Board President Dede Wilsey, the *New York Times* and the *Chron* have both picked up the story (without crediting us) and KQED's Forum did an hour on it.

The mail's been coming in, too.

Someone presumably on the museum staff sent us a copy of a March 20 note that was directed to Richard Benefield, Deputy Director of the de Young. Here's the text, for your enjoyment:

"What a ridiculous and absurd Dept. Head Meeting yesterday!

"Aside from the competent I.T. report ... how could you expect even a singular response regarding the recent media attention when everyone in the room has been completely intimidated and muted into silence?

"You, sir, are operating with the same delusion as our board president.

"'Orwellian Dysfunction' doesn't even begin to describe the underlying rage, resentment, and disloyalty among most of us still employed by this institution." | SF EXAMINER

FILE PHOTO BY CINDY CHEW



QUEEN OF DYSFUNCTION: DEDE WILSEY

WELLS FARGO AND THE DOGS

People for the Ethical Treatment of Animals, our favorite group of animal rights and nudity lovers, is back in San Francisco, with a campaign aimed at getting Wells Fargo Bank to withdraw its sponsorship of the Iditarod, the marathon dog-sled race in Alaska. The event is legendary and gets lots of press. It's brutal on all participants — racers mush for 10 days or more through the snow with maybe four hours a night rest — but the dogs (who don't have any choice in the matter) get the worst of it: Since 2005, at least 21 have died. That part rarely makes the news.

"Dogs forced to run the grueling Iditarod commonly endure bloodied paws, lung damage, and bleeding ulcers, among other conditions," PETA notes. "Because of its inherent cruelty, the Iditarod has steadily lost sponsors over the years, including Nestlé, Rite Aid, Panasonic, Safeway, Maxwell House, True Value Hardware, BP, Sherwin-Williams, Upjohn, Tropicana, Pizza Hut, Costco, and Pfizer." No word yet from Wells. | GETTY IMAGES PHOTO BY EZRA SHAW



PELOSI, SPEIER REJECT PEOPLE'S BUDGET

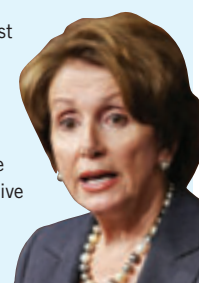
Nobody really expected that the Progressive Caucus alternative budget would make it through Congress. The "People's Budget," which would raise taxes on the wealthy, invest in infrastructure and social needs, and cut Pentagon waste, is more about raising the level of political discussion; its co-sponsors include Oakland's Rep. Barbara Lee and other progressive leaders in the House. But it got 84 votes when it came up March 20, with nearly all of the solid left-leaning representatives joining the "Aye" column.

Except, that is, for local Reps. Nancy Pelosi and Jackie Speier. Both voted No.

Why would the representatives of one of the most progressive parts of the country fail to support a budget measure that reflects the priorities of the vast majority of their constituents? Are they that out of touch?

Well, yes. Speier's office told us that while she thought "there as much to love about the Progressive Budget, it was an unrealistic amount for stimulus spending." Pelosi's office never got back to us.

AP IMAGES PHOTO BY CHIP SOMODEVILLA



IMPORTANT ISH

"I know I'm in the Marina when I hear 'Ish! Ish!'" The Mr. Marina 2014 competition was over before it began on March 20 at Ruby Skye — former Stanford football offensive guard and current Apple employee Ishmail Simpson's 94123 send-up of Jay-Z went viral on Youtube long before the pageant. Coupled with the first black Mr. Marina's onstage charisma, fundraising skills (combined, the 10 contestants raised \$91,000 to fight cancer), and swimwear showing, Ish currently occupies the place of favorite bro in our hearts. | GUARDIAN

PHOTO BY CAITLIN DONOHUE

PAC HEIGHTS PARTY

It's going to be noisy and crowded in upscale Pacific Heights April 3, when 1,000 or more protesters are expected to mass outside the Getty mansion at 2870 Broadway to protest the Keystone Pipeline. The target: President Obama, who will be dining with Ann and Gordon Getty at a \$32,500-a-plate fundraising event. Credo Action is organizing the event, along with the Sierra Club, 350.org and Friends of the Earth. Interesting coincidence: The Getty fortune, of course, comes from oil — but the first stop in Obama's visit to SF will be at the home of Thomas Steyer, the billionaire hedge-fund manager who is spending millions to defeat the Keystone Pipeline. Should be a couple of fun parties.

MAYOR ED LEE'S TAX-CHEATING PALS

It's pretty clear (see last week's Bay Guardian) that Airbnb, the Internet-based room rental service, isn't paying its city hotel taxes. Now we know how much San Francisco is losing: \$1.8 million a year, based on Airbnb's own revenue reports. The city tax collector says that money is due — but the mayor, who is pals with Ron Conway, one of Airbnb's top investors, refuses to comment on the matter. Is he siding with a tax cheat?

POLITICAL ALERTS

WEDNESDAY 27

DEBATE: GOING TO TEHRAN

St. John's Presbyterian Church, 2727 College, Berk. www.kpfa.org/events. 7:30-9:30pm, \$12 advance/\$15 door. At this benefit for KPFA radio, prominent Middle East analysts Flynt Leverett and Hillary Mann Leverett will debate U.S. foreign policy in Iran with Prof. Mansour Farhang, professor of Middle Eastern politics at Bennington College. The Leverett's book is titled *Going to Tehran: Why the U.S. Must Come to Terms with the Islamic Republic of Iran*.

THURSDAY 28

FORUM: PROTECT CALIFORNIA FROM FRACKING

Unitarian Universalist Center, 1187 Franklin, SF. 7pm, free. Adam Scow of Food & Water Watch will explain the threat of fracking in California — and what can be done to stop it.

SATURDAY 30

FOOD, JUSTICE AND ART FILMS

Roxie Theater, 3117 16th St., SF. <http://tinyurl.com/av6k4ww>. 4pm, \$15. A special program showing a series of films exploring food access, workers' rights, rooftop farming and organic food production. Followed by a discussion featuring Jamie Wolf of Youth Speaks, Sekou Luke of Restaurant Opportunities Center United, filmmakers Melinda James and Ansley West and Karen Heisler of Mission Pie (rumored to be bringing walnut tartlets).

ECOSEXUAL FILM BENEFIT

Center for Sex and Culture, 1349 Mission St., SF. <http://tinyurl.com/a7w-mtob>. 6:30pm, donation. Filmmakers Beth Stephens and Annie Sprinkle, a feminist porn film star and pioneer, are hot to grow the ecosexual movement. This fundraiser for their upcoming documentary, "Goodbye Gauley Mountain: An Ecosexual Love Story," will feature an Appalachian Dinner Party, a slide show on ecosexuality and a sneak preview.

MONDAY 1

BAY AREA IMMIGRANT RIGHTS MARCH

Plaza De La Fuente, International Blvd, Oak. <http://tinyurl.com/bhc6lhj>. 12pm, free. Immigrant rights activists will march to pass the federal DREAM Act and demand full citizenship rights for all. Organized by the Coalition to Defend Affirmative Action, Integration, and Immigrant Rights Fight for Equality By Any Means Necessary.

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Wilbur Storey, statement of the aims
of the Chicago Times, 1861

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EAST WEST PSYCHOLOGY
Thursday, March 28
5:00PM–6:00PM, room 550

HUMAN SEXUALITY
Thursday, March 28
5:00PM–6:00PM, room 212

INTEGRAL COUNSELING PSYCHOLOGY
Thursday, March 28
6:30PM–7:30PM, room 207

INTEGRATIVE HEALTH STUDIES
Thursday, March 28
6:00PM–7:00PM, room 420

**TRANSFORMATIVE LEADERSHIP/
TRANSFORMATIVE STUDIES**
Thursday, March 28
4:00PM–5:00PM, room 422 / online

EXPRESSIVE ARTS THERAPY
Tuesday, April 2
6:30PM–8:00PM, room 606

WOMEN’S SPIRITUALITY
Thursday, April 4
5:00PM–7:00PM, room 606

BACHELOR OF ARTS COMPLETION
Wednesday, April 10
6:00PM–7:30PM, room 303

CLINICAL PSYCHOLOGY
Wednesday, April 10
5:30PM–7:00PM, PsyD lounge – Fox Plaza

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THE POPE'S POLITICAL SINS

BY FERNANDO ANDRÉS TORRES
news@sfbg.com

OPINION I still remember when I was removed from solitary confinement into the general inmate population of Tres Alamos — one of the infamous concentration camps of Chilean dictator Augusto Pinochet — and the special welcome given to us 30 or so freshly arrived detainees by the commander of the camp, Conrado Pacheco.

He was dressed in his best military attire. I will never forget the clattering of his black shiny boots, his watery eyes, his mouth salivating like a predator before a feast.

The bloody military rule was in full swing. It was the end of 1975, a time when one of the fiercest repressions was unleashed against the left, the supporters of the ousted Salvador Allende's government — and the progressive wing of the Catholic Church, led mostly by Jesuit priests.

Next to me was a tall dirty man with a somber yet authoritative look behind his glasses. A bold lawyer who later became president of Amnesty International, Jose Zalaquett's unclenched look made Conrado Pacheco uneasy. The *curas buenos* — the good priests Patricio Gajardo and US citizen Daniel Panchot — were also standing in the line.

The roughed up lawyer and priests were from the *Comité Pro Paz*. Created a few months after the military coup of 1973 the Committee for Peace was the only organization that, under the protection of a sector of the Catholic Church, was defending and giving sanctuary to the thousands of victims of human rights violations.

The welcoming speech of the commander waxed Nazi-like verbose about nationalism, order, communist evil, Che Guevara, and sarcastic references about God. "Mister lawyer here," I remember him saying while looking at Zalaquett, "since he should be outside and not inside ... I'm not sure what he can do to defend you all." And pointing at the priests, the scoundrel said, "since we have two distinguished representatives of God, you all now know where to go in case you have some

pending debts with the Lord, you all fucking sinners!"

All these memories flooded back to me when I learned about the ascent of Jorge Mario Bergoglio as Pope Francis I, and the stories dripping out of Argentina about his collusion with the military during the *guerra sucia*, dirty war.

Horacio Verbinsky, an Argentinean investigative journalist who has written extensively about the church and the military, wrote in his 1995 book, *The Silence*, that Bergoglio gave information to the Argentinean secret police about the activities of the Jesuit priests Francisco Jalics and Orlando Yorrio, after they refused to stop working with the poor in Buenos

Aires' shanty towns. Bergoglio dropped their protection, a sort of immunity offered to the Jesuit society by the military, which eventually led to their arrest. Both were brutally tortured and dumped drugged and naked on a wasteland.

Bergoglio also befriended General Emilio Massera, a member of the Argentinean military junta, who was later accused of crimes against humanity and of stealing the babies of disappeared political prisoners to be raised by military families.

Jalics, Yorrio, and those two fathers I came to know in prison, Gajardo and Panchot, were among those priests who followed to the letter the teachings of Christ to protect the helpless, to feed and be with the needy and did not capitulate in silence.

The Vatican has recognized that Bergoglio asked "a request for forgiveness of the Church in Argentina for not having done enough at the time of the dictatorship ..." But the statement, read by Vatican spokesman Father Federico Lombardi March 15, falls short.

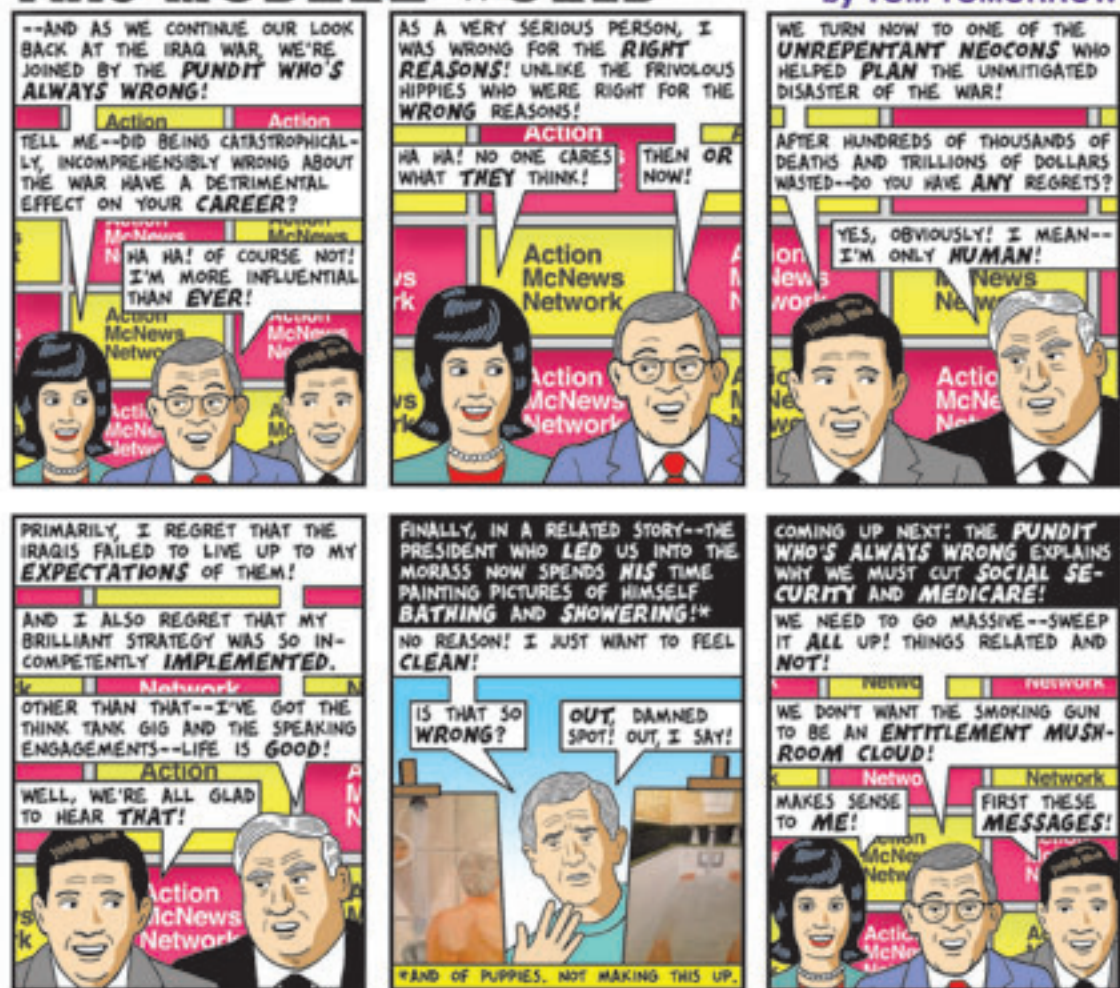
The Sumo Pontifice, the Pope Francis I, the one who will lead more than 1.1 billion people, must come clean and respond to all the testimony that is fogging his character. He must side with truth and justice; the only door that can lead us to reconciliation. After all, forgiveness, after the truth comes out, has always been an option in the Catholic Church. **SFBG**

Fernando Andrés Torres is a San Francisco writer.



THIS MODERN WORLD

by TOM TOMORROW



THE MISSING MAYOR

BY TIM REDMOND

EDITORS NOTES I called David Roberti the other day. He picked up on the first ring.

That will sound remarkable only to people who followed California politics in the 1980s, in the era before term limits, when Roberti was president of the state Senate and by all accounts one of the three most powerful people in Sacramento.

Back then, he had staffers and press aides and consultants keeping crazy young reporters from San Francisco alternative weeklies from bothering him. Today, he works for a green energy company, and through the miracle of the Internet, I got his cell phone.

I introduced myself, he said Oh Yeah, Hi, maybe remembering me, maybe not, and I was chasing a story he might have been involved in, and we talked about a meeting that I'd heard he'd attended and he swore he wasn't there. But before

we hung up, I took a second to do something I rarely do as a political reporter: I thanked him.

See, when Roberti was running the state Senate, the landlords had a long list of horrible bills aimed at gutting effective rent control. Two — one to outlaw rent controls on vacant apartments, another allowing landlords to evict all their tenants — represented a massive transfer of wealth, a huge hit on renters and a windfall for property owners.

Year after year, the bad bills passed the state Assembly, where Speaker Willie Brown ruled supreme and let it happen. Year after year, they died in the Senate, when Roberti refused to bring them to the floor.

"I wasn't going to let it happen on my watch," he told me.

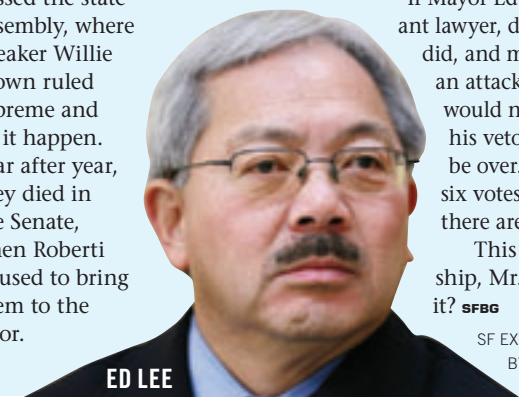
Okay, lots of problems with David Roberti; powerful politician, not always good. But on tenant issues, he drew a very clear line. When term limits drove him out, the landlords started winning.

So: The Board of Supervisors is under immense pressure on the pending condo conversion bill. Randy Shaw is attacking David Chiu. The swing voters are getting hammered from all sides.

If Mayor Ed Lee, a former tenant lawyer, did what Roberti did, and made it clear that an attack on tenants' rights would not happen without his veto, the battle would be over. There might be six votes for the condo bill; there are not eight.

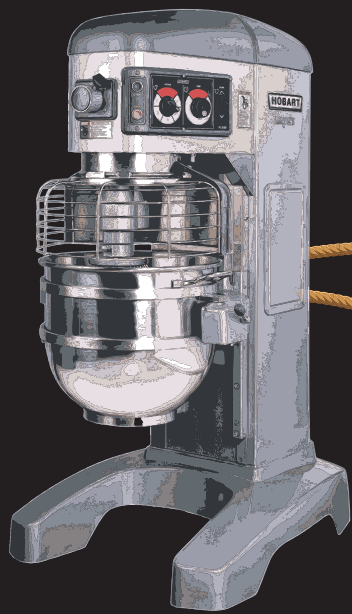
This is called leadership, Mr. Mayor. Where is it? **SFBG**

SF EXAMINER PHOTO
BY MIKE KOOZMIN



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"I NEED 12N BECAUSE I DON'T WANT MY KIDS TO BE JUDGED LIKE I WAS." — VINCENT

PHOTO BY GABRIELA HASBUN

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GETTY IMAGES PHOTO BY JUSTIN SULLIVAN

\$ GARBAGE IN, GARBAGE OUT

The always messy politics of garbage in San Francisco is piling high these days, with a rate hike, two lawsuits, and a contract to haul garbage to Yuba County that's been kinda, sorta cancelled, but not really.

Recology, the local refuse monopoly, proposed March 15 to jack the average residential customer's monthly fee from about \$27 to about \$34. But that's only part of the story: From now on, customers will pay a flat fee of \$5, a \$2 fee for each compost and recycling bin, and \$25.51 for a standard 32-gallon black garbage bin.

If you decide you can do with only 20 gallons of garbage — mostly plastic bags and other stuff you shouldn't buy anyway — you can upsize your recycling and compost bins and wind up paying \$26 a month, less than the current rate.

The idea is that the city has mandated zero waste by 2020, so the black bins will go away — which means Recology has to start charging for previously free compost and recycling pickup.

Seems like a fine deal — except that the city's waste contract has never been put out to competitive bid, and Recology pays the city no franchise fee. So it's hard to tell whether any of us are getting the best deal.

Thirteen years ago, the San Francisco Board of Supervisors enacted an ordinance designed to make city services more accessible to lesbian, gay, bisexual and transgender youth. Under Chapter 12N of the San Francisco Administrative Code, city departments must provide LGBT sensitivity training "to any employee or volunteer who has direct contact with youth." It also applies to any collaborative youth service providers who receive \$50,000 or more in city funding.

Fueled with great intentions, 12N is the letter of the law in a city known for its tolerance and forward-thinking, progressive values. "San Francisco is committed to ensuring that LGBTQ youth receive the same level of dignity and respect as granted to all residents when encountering city services and programs," a statement on the Human Rights Commission website reads.

There's only one problem. With the exception of one department, 12N has never actually been implemented.

Last week, Paul Monge-Rodriguez, a 23-year-old appointee to the San Francisco Youth Commission, approached the Harvey Milk LGBT Democratic Club to point out that 12N has never been put into practice.

"To this day, there's only one city department in compliance, and that's the Department of Public Health," Monge-Rodriguez explained in an interview with the Guardian. Other major service providers include the Human Services Agency, the Department of Children Youth & their Families, and the Office of Economic and Workforce Development.

An effort to push implementation, led by the Youth Commission, the Human Rights Commission and LYRIC — a nonprofit organization addressing issues facing LGBT youth — is gaining

% LGBT YOUTH LAW, IGNORED

traction. Sup. John Avalos called for a hearing; following Monge-Rodriguez's presentation, the Milk Club voted to formally support the effort.

"We pass these laws, but then when it comes to putting it in action, we don't always live up to the legislation," Avalos told the Guardian. "Basically, the city hasn't implemented the program in terms of providing training for city staff."

Jodi Schwartz, executive director of LYRIC, argues that 12N implementation should involve collection of sexual orientation and transgender identity data so as to better inform agencies about the populations they serve. The San Francisco Unified School District is the only district nationwide that collects sexual orientation and gender identity data when studying risk behavior for middle and high school students — and the results of a 2011 SFUSD anonymous survey revealed an alarming number of suicide attempts reported among queer youth.

According to SFUSD's suicide indicators analysis, more than a third of high school students and nearly half of middle school students who self-identified as transgender reported having attempted suicide at some point;

meanwhile, about a third of middle school students and about 17 percent of high school students who identified as lesbian, gay or bisexual also reported having attempted suicide.

The data is based on extrapolations and assumes no overlap between transgender and LGB populations, and concrete data in this realm is generally difficult to obtain. But based on the SFUSD data, LYRIC estimated that more than 1,000 LGBT students in middle and high school had reported attempting suicide. It's a disturbing figure to say the least. If other agencies begin collecting such data, Schwartz argues, "they'll use it to inform their priorities as an institution."

Youth Commissioner Mia Tu Mutch, 22, helped create a training video that was shown to city staff at the Department of Public Health as part of a pilot program to initiate the sensitivity training mandated under 12N.

"Some of the stories talked about trans people feeling unsafe or unwelcome by service providers," she explained when asked about the video, which was not made publicly available. "One featured a gender-queer young person who felt more comfortable using gender-neutral terms, but the intake person went out of their way to use the wrong pronoun."

Tu Mutch worked with LYRIC to create a Tumblr site, entitled 12N Now or Never, featuring photographs of queer youth holding up signs asking for immediate 12N implementation. Her own sign reads, "I need 12N because youth shouldn't have to educate adults." Another message, posted by a young person named Vincent, reads, "I need 12N because I don't want my kids to be judged like I was."

"I think it just speaks to the bureaucratic process," David Miree, spokesperson for the Human Rights Commission, responded when asked about the long delay. "The great intentions were there to put it into an ordinance. But what had to happen was, there had to be someone, or some community, or some agency" to step in and make it happen.

Schwartz takes a different view on why so little has been done. "There's a lack of political will," she says, "to invest the resources to do the transformation that's necessary." **(Rebecca Bowe)**



MIA TU MUTCH

To make things more complicated, Recology does have to bid on the contract to haul garbage out of the city and dump it in a landfill. Last year, the company did exactly that, submitting the low bid with a proposal to put the city's refuse on trains in the East Bay and ship it to a Recology landfill in Yuba County. But some folks in that rural area aren't thrilled to be getting 400,000 tons of San Francisco's leftovers, and the Yuba Group Against Garbage has sued,

claiming the city didn't do a full Environmental Impact Report before awarding the contract.

Here's where it gets fascinating. The city has pretty much conceded that it needs to do an EIR — and has officially cancelled the Recology hauling contract. So the City Attorney's Office will argue in court March 27 that the Yuba lawsuit is moot.

But actually, SF and Yuba County are forming a partnership to review the Recology route

and plan — and according to Recology's Eric Potashner, the company is still the low bidder and has been selected as the preferred company. So unless there's a dramatic change, Recology's going to get the contract and run the trash on rails anyway.

That's backwards, YGAG's lawyer, Brigit S. Barnes, told us. "The city has to do its environmental review first," she said. "Then you can talk about a route and a contract." The EIR, she said, should

include alternatives — which might mean a different landfill, somewhere else.

The losing bidder, Waste Management, Inc., has also sued. The City Attorney's Office says there's no official contract yet with Recology (although everybody knows there will be) so that case is moot, too.

The environmental review will take about a year. Then the parties will be back in court again. **(Tim Redmond)**

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BY STEVEN T. JONES

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NEWS Teresa Molina faced abusive, belittling treatment on the job.

The 52-year-old immigrant from Sinaloa, Mexico, says she was paid \$500 a month to provide 24-hour, live-in care to a girl in a wheelchair and her family. She wasn't allowed regular breaks. She couldn't eat what she wanted. Even her sleep was disrupted.

"I spoke up a couple times, but when I did, my employer told me I was dumb and good for nothing," Molina, speaking Spanish through a translator, told us. "She would ask my immigration status, and I said that was not important, but she used that as a threat."

Molina is a domestic worker — one of the only two professions (the other being farm work) exempt from federal labor standards.

Her experience, a common one among immigrant women in California, prompted Molina to get involved in last year's California Domestic Worker Bill of Rights campaign, part of national effort that resulted in the first-ever protections being signed into law in New York in 2010.

Gov. Jerry Brown vetoed the California version of the bill late on the night of Sept. 30, 2012, the deadline for signing legislation, citing the paternalistic concern that better pay and working conditions might translate into fewer jobs or fewer hours for domestic workers.

"I was offended by how he did it, in the middle of the night on the last day, and he basically trivialized it," Assembly member Tom Ammiano (D-SF), who sponsored the measure, told us. "Here in California, it's a major workforce, but there's no rules and there's a documented history of abuses."

But if anything, Brown's veto has energized local activists, who



DO WE CARE?

..... Local activists push for better recognition for caregiving professions

say the battle for domestic worker rights is part of a much larger issue that women, children, immigrants, and their supporters are struggling against as they try to get society to value one of the most basic of social and economic functions: caring and caregiving.

Those in the caregiving professions are used to such defeats, but this one seems to be galvanizing and uniting several parallel movements — most of which have a strong presence here in the Bay Area — that want to apply human values and needs to an economic system that has never counted them.

It is, economists and policy experts say, a profoundly different

way to measure economic output — and if the domestic workers and their allies succeed, it could have long-term implications for national, state, and local policy.

CARING DOESN'T COUNT

There are endless examples of how society undervalues caring and caregiving and other labor that has long been deemed "women's work." They range from nurses fighting for fair contracts to in-home support service workers fighting for their jobs. Many are jobs that have traditionally been done in the home — and in some cases, not counted at all as part of the Gross Domestic Product.

Social work, teaching, adminis-

trative support, caring for children or seniors, community organizing, and other jobs held predominantly by women and people of color are consistently among the lowest paid professions.

But the demand for those jobs is increasing — and the price of underinvesting in education, caregiving, and child development is decreased productivity and increased crime and other costs for decades to come — so activists say they are critical to the nation's future.

"It's a different perspective. Caregiving isn't transactional the way we think about other jobs," said Alicia Garza, executive director of People Organized to Win

Employment Rights (POWER), which has joined with other organizations nationwide for a Caring Across Generations campaign. "We're a nation that has a growing aging population with no plan for how we're going to take care of these people."

In California today, caregivers find themselves under attack. Despite playing an important role in electing Brown as governor and in keeping Kaiser Hospital in Oakland and CPMC's St. Luke's Hospital in San Francisco open to the low-income residents they serve, the California Nurses Association is still stuck in a years-long contract impasse with those huge hospital corporations.

"We don't think of ourselves first, we think of others first," says Zenei Cortez, a CNA co-president who has been a registered nurse for 33 years, noting that patient care and advocacy standards have been key sticking points in their negotiations.

During each year with a budget shortfall, in-home support services for the sick, elderly, and disabled have been placed on the budgetary chopping block in California and many of its counties — including San Francisco, which has about 21,000 such workers — saved only by political organizing efforts and a longstanding lawsuit against the state (which was just settled on March 20 and will result in an 8 percent across-the-board cut in services).

"This program has been under assault for a full decade," says Paul Kumar, a public policy and political consultant for the National Union of Healthcare Workers, calling that attack short-sighted, in both fiscal and human terms. "People get better care in a home setting."

UNDERVALUED, ACROSS THE BOARD

If people generally act in their financial self interest, as economic theory holds, Oakland resident Lil

CONTINUES ON PAGE 12 >>

NEWS It's no coincidence that the California Nurses Association has been the most active and effective union in fighting for a broad social and economic justice agenda, one that seeks to give greater value to caring and caregiving. Unlike many unions that fight mostly for their members' interests, CNA is an extension of the nursing ethos itself.

"It's not enough to advocate for patients at the bedside. We take it out into the streets and the community. That's what nursing is," Zenei Cortez, an RN of 33 years and co-president of CNA, told us. The CNA agenda has included support for increasing taxes on the wealthy to restore cuts to social services, advocacy for a single-payer healthcare

FIGHTING FOR PATIENTS, BEYOND THE BEDSIDE

system, affordable housing, and some of the best and sharpest opposition to the gubernatorial ambitions of Meg Whitman, who proposed deep cuts to state spending on education and other essential programs.

"We have a health care system that only cares about profits and nothing else," said Chuck Idelson, who heads the communications staff that works for the nurses, "which is why you need people who value care over profit."

And that's the nurses, who have been growing in both numbers and political strength just as the healthcare profession has

increasingly fallen under the sway of Wall Street and its values, making CNA an important political force.

"When I first started in nursing, we had a lot of time with our patients at the bedside," Cortez told us. "But now, that human factor has disappeared."

Nurses first began to flex their power early in Cortez's career when "nurses were thought to be the handmaidens of doctors. But we were able to change that mentality," one that was rooted in sexism and old domination-based models.

After the doctors, the nurses stood up to the healthcare corporations, winning statewide minimum patient care staffing ratios and contracts for themselves that gave them a stronger voice in patient care. As the Occupy Wall Street movement took root two years ago, CNA and its larger National Nurses United launched its Main Street Campaign to push people's interests over those of the wealthiest 1 percent of Americans.

"We have to have partnerships with our patients," Cortez said. "The companies only care about the bottom line...We are not afraid to fight, particularly because we know it's not for our own jobs, but for the good of our communities." (Steven T. Jones)

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Milagro Martinez would oppose the Domestic Workers Bill of Rights and its requirement that she pay her nanny at least minimum wage and allow for breaks and sick days.

After all, Milagro and her family are barely scraping by, with her husband working four jobs as she balances care for their infant son with coursework as a theology graduate student. Instead, Milagro said, she offers their nanny a living wage, benefits, and good working conditions.

"I wanted to feel that we were affirming her rights, so she would pass on that level of respect to my son," Milagro told us. "If I can do this, and there are companies out there saying they can't afford to do the right thing, that angers me."

She was also angry when Brown vetoed the Domestic Workers Bill of Rights. She's been working with a domestic worker employer group called Hand in Hand, a part of the larger National Domestic Worker Coalition.

"Our goal is to bring people together to create the kinds of worker relationships they want with people in their homes," Danielle Feris, the national director of Hand in Hand, told us. "There will just be more and more people that need care in the home, so this touches all families."

Milagro and other domestic worker employers say their stand is about much more than enlightened self-interest. They say this is an important step toward recognizing the important contributions that women and minority groups make to society and creating an economy focused on addressing human needs.

"Care, we can say, is undervalued across the board," Feris said.

In addition to reintroducing the bill in Sacramento this year, the coalition is pushing similar legislation in Massachusetts and Illinois.

"I think the domestic workers have done a fantastic job at organizing across the country," Ammiano said. "Making a movement of something isn't easy, but once it gets traction then it's tough to ignore."

Like Milagro and Ammiano, Molina said she was bitterly disappointed by Brown's veto, although all say it only strengthened their resolve to win the fight this year. "I felt very sad, depressed, and betrayed," Molina said. "But we will win this...And I think the movement for women, workers, and immigrants will only grow from us winning."

Katie Joaquin, campaign coordinator for the California Domestic Workers Bill of Rights, noted that the campaign is about triggering a

cultural shift as much as it's about winning legal protections, as important as they may be. "Once this bill passes and we have basic protections doesn't mean the abuses will stop," she said, noting that this is really about valuing care work.

"It's bringing people together around the care we need," Joaquin said. "These are conversations that are breaking new ground. The bill is really something that gets the ball rolling."

Once some household work gets recognized, it's not a big step toward a conversation about valuing all kinds of caring work and including that in our measures of economic progress.

"We definitely support the idea of

WHAT COULD BE MORE SIMPLE THAN SAYING THE REAL WEALTH OF NATIONS ISN'T FINANCIAL?

RIANE EISLER

valuing all care work, both paid and unpaid," Feris said. "We all have something to gain by valuing each other."

THE REAL WEALTH OF NATIONS

Author and researcher Riane Eisler has been a leading thinker and advocate for creating a more caring economy for decades, work that resulted in her seminal 1988 book *The Chalice and the Blade*, which sold half a million copies and was lauded as a groundbreaking analysis of the gender roles in ancient and modern history. She followed that with *The Real Wealth of Nations* in 2007, and the creation of the Center for Partnership Studies (CPS) and the Caring Economy Campaign.

Eisler takes issue with what most people call "the economy," a wasteful and incomplete system that doesn't actually economize in connecting what we have to what we need. She persuasively argues that it makes sense in both human and fiscal terms to value caring and caregiving, for one another and the natural world, providing myriad examples of countries, cultures, and companies that have benefited from that approach.

"In a way, the concepts are very simple. What could be more simple than saying the real wealth of nations isn't financial? It consists of the contributions of people and nature," Eisler told us by phone from

her home in Monterey.

On March 20, Eisler gave a Congressional Briefing (attended by members and staffers in the Rayburn House Office Building) entitled "The Economic Return From Investing in Care Work & Early Childhood Education," presenting a report on the issue that CPS and the Urban Institute released in December: "National Indicators and Social Wealth."

"I think this is extremely timely," Eisler told us, noting that the Republican Party's currently aggressive fiscal conservatism must be countered with evidence that meeting people's real needs is better economic policy than simply catering to Wall Street's interests.

Her address to Congress followed ones that Eisler has given to the United Nations General Assembly and other important civic organizations around the world, and it was followed the next day by an address she gave to the State Department entitled: "What's Good for Women is Good for World: Foundations of a Caring Economy."

While Eisler said "there are people who are very excited about it," she admits that her ideas have made little progress with the public even as the global economy increasingly displays many of the shortcomings she's long warned against. "This is still very much on the margins."

But that could be changing, particularly given the political organizing work that has been done in recent years around the rights of domestic workers and immigrants and on behalf of the interests of children and the poor, some of it drawing on the work of liberal economists such as Paul Krugman and Joseph Stiglitz.

"The Gross Domestic Product is a very poor measure of economic health," she told us, noting that it perversely counts excessive health-care spending, rapid resource depletion, and the cleanups of major oil spills as positive economic activity.

Erwin de Leon, a Washington DC policy researcher, opens "National Indicators and Social Wealth" with a quote from a speech that Robert F. Kennedy gave in 1968 criticizing GDP as a bad measure of progress: "It measures neither our wit nor our courage, neither our wisdom nor our learning, neither our compassion nor devotion to our country, it measures everything, in short, except that which makes life worthwhile."

De Leon then writes: "An urgent need met by measuring a nation's social wealth is identifying the attributes of a society that make it possible to create and support the development of the full capacities

CONTINUES ON PAGE 14 >>

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John Holloway lives and works in Mexico as a professor at the University of Puebla. He has published widely on Marxist theory, on the Zapatista movement, and on new forms of anticapitalist struggle. His book *Change the World without Taking Power* has been translated into eleven languages and has stirred an international debate. His most recent book, *Crack Capitalism*, takes the argument further by suggesting that the only way to think of revolution today is as the creation, expansion, multiplication, and confluence of cracks in capitalist domination.

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of every individual through the human life span. Social wealth indicators identify these drivers, with special focus on the economic value of caring for and educating children and the contributions of women and communities of color."

The carefully documented report makes an economic argument that investment in caregiving and early childhood development more than pays for itself over the long run in terms of increased productivity and decreased costs from crime and other social ills, creating a happier and more egalitarian society in the process.

"Nobody talks about the work that immigrant women do and how it contributes to productivity. They free us up to do other things, but we don't count it," De Leon told us in a phone interview. "We put lots of value on numbers and the views of economists. The problem with the numbers is it's an economic number that just values production."

Eisler's approach is neither liberal nor conservative, and she takes equal issue with capitalism and socialism as they've been practiced, labeling them both "domination-based" systems (as opposed to the "partnership-based" systems she advocates) that devalue caregiving and real human needs.

In fact, she seems to be even harder on progressives than those on the other end of the ideological spectrum, given the Left's stated concern for women and communities of color. It was a point that Ammiano echoed: "There's a lot of liberal guilt, but the follow-through has yet to happen."

"What this entails is re-examining everything," Eisler told us. "It starts with examining the underlying beliefs and values."

INSTITUTIONAL SEXISM

Even in supposedly enlightened San Francisco, things are getting worse. On March 26, following a battle with SEIU Local 1021 that began last fall, the city's Department of Human Resources submitted to a labor mediator its proposal to lower the salaries for new hires in 43 job categories, including vocational nurses, social workers, and secretaries.

The rationale: Those workers were paid more than market rates based on a survey of other counties. But it's also true that those positions are disproportionately held by women and minorities. In the 1980s, San Francisco made a policy decision to raise the pay of what were traditionally female-dominated professions, part of a nationwide campaign to erase decades of pay inequity.

"The city is rolling back decades of historic work on pay equity in this city," SEIU Political Director Chris Daly told us. "We were concerned about equal treatment of workers who were disproportionately women and people of color."

DHS spokesperson Susan Gard told us, "The city is committed to that principal, equal pay for equal work, and we don't think our proposal erodes that." But she couldn't explain why that was true. In reality, the move will lower the salaries for women that come to work for the city.

Those involved in the Domestic Workers Bill of Rights campaign mince no words when it comes to seeing the long history of sexism in political and economic institutions as one of the main obstacles they face.

"In so many ways, domestic work is women's work, and women's work has always been undervalued and underpaid," Milagro said.

She even saw it growing up as child when she accompanied her father when he did housekeeping work, when he was treated "as nonentity, not human," abuse and mistreatment that was exacerbated by the twin facts that he was an immigrant doing women's work.

"Sexism has undervalued care work," Feris said.

"WOMEN'S WORK HAS ALWAYS BEEN UNDervalUED AND UNDERPAID."

LIL MILAGRO MARTINEZ

Ammiano likened the current struggle to the gay rights movement, and he said that when he started as a teacher back in the 1970s and wanted to teach in the early primary grades, he was told that was for women.

"It's the feminization of labor," Ammiano said. "When you have institutional sexism, you have to peel it back layer by layer."

Eisler is equally direct: "We've all been taught to marginalize anything connected to the feminine," she said.

She noted the vastly disproportionate global poverty rates of women compared to men and said "it's because most are full or part-time caregivers," work that isn't often compensated.

Eisler said the current economic



AP PHOTO BY MARCIO JOSE SANCHEZ

system “marginalizes and dehumanizes half the population,” asking how that could ever be considered ethical or equitable. She dismisses arguments that we can’t afford to value caregiving or work done in the home, noting that “there’s always money for the masculine values” of war and economic expansion.

Ammiano said the cultural blinders that prevent people from seeing how society discriminates against women and the work they do makes the problem more insidious and tougher to solve.

“If they’re doing it deliberately, it’s almost better because you can sink your teeth into it, but if it’s not deliberate then it’s tougher to corral,” he said.

Yet there could be subtle but important changes underway in how people value the roles of men and women in society.

There are indications that substantial majorities of people increasingly see men and masculine values as a big part of the problems the people of the world are facing. Author John Gerzema, whose forthcoming book is entitled *Athena Doctrine: How Women (And the Men Who Think Like Them) Will Rule the Future*, revealed some of the extensive polling research behind his book in a recent TED Talk.

Much of it points to what he called a “global referendum on men,” with strong majorities in countries around the world — with Canada the only exception — agreeing with the statements “I’m dissatisfied with the conduct of men in my country” and “The world could be better if men thought more like women.”

He and his research partners also had the tens of thousands of people they surveyed rate a list of traits as either masculine or feminine, and

then later he had respondents state the traits they most wanted to see in their political leaders, finding that people around the world have begun to strongly prefer feminine traits to male ones in their leaders.

His conclusion: “Femininity is the operating system of 21st Century progress.”

THE SILVER TSUNAMI

The “silver tsunami” — Baby Boomers reaching old age and about to need more care — is about to break.

POWER, Senior Action Network, and many other San Francisco-based organizations in the Caring Across Generations campaign are part of a national push to increase access to and investment in caregiving, from early childhood development through care for those with disabilities to elder care.

“The caregiver industry is something we should invest in,” said POWER’s Garza. “We believe in a society that values care and we want to value that work.”

Yet with short-term, bottom-line thinking guiding the decisions, that requires a bold paradigm shift. Instead, the popular state In-Home Support Services program — which provides some compensation for caregivers of those with disabilities — is now facing an 8 percent cut as part of the recent settlement to lawsuits filed to prevent the 20 percent cut that then-Gov. Arnold Schwarzenegger had proposed.

The SF-based lawyer who filed the lawsuit, Stacey Leyton, told us this was the best settlement possible given the current political climate and the risk of deeper cuts if the Ninth Circuit Court of Appeals ruled in the state’s favor. But she thinks any IHHS cuts are short-sighted: “Any cuts to home care may balance the budget ledger

now, but they can cause more costs later in the form of nursing home care and emergency room visits.”

James Chionsini, a community organizer with the Senior Action Network, tells us that in addition to the sheer size of the “silver tsunami” coming through — which will require a huge influx of caregivers — efforts by the federal and state governments to contain medical costs could hurt the “upper-poor,” who are required to somehow pay a share of their MediCal health care costs.

That’s one reason why SAN, POWER, and other groups are supporting several campaigns aimed at creating a more caring society, from the Domestic Workers Bill of Rights to Caring Across Generations to basic, bread-and-butter political organizing efforts.

“Organizing is so important,” Garza said, while Chionsini said, “It’s about raising the profile of people who are providing care.”

Milagro said that if the immigrant women who do domestic work score a major victory, that could empower other marginalized groups. “It’s about a change in consciousness,” she said. “This can show a path for other movements to build, strengthen, and work together.”

Garza agrees that important, foundational changes are already underway, even though they will require lots of hard organizing work to bring them to fruition.

“There is a groundswell. This is happening,” she said, noting that it revolves around asking important questions. “How do you look at an economy not rooted in patriarchy? What would it look like if we had to compensate mothers?” **SFBG**

Next week: Part II, Do we care about the natural world?

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"SOFT AND JUICY ON THE INSIDE, CRUNCHY AND HARDENED ON THE OUTSIDE": TAQUERIA SAN JOSE

GUARDIAN PHOTOS BY ANNA LATINO



BY TOM "DJ CARNITA" TEMPRANO
culture@sfbg.com

FEAST I was raised on carnitas. When other babies gummed pacifiers, I sucked on pork, and loved it. After my teeth came in, I remember taking the three-hour (round trip) drive from my hometown of Ventura, Calif. to my dad's gold standard for carnitas: the Burrito Inn in Hawthorne. Those were so good they were worth braving the 405 for.

You can understand then, how the first time I tasted my very own San Francisco gold-standard carnitas is a tale that I'll oft retell to my future (pork-plumped) children.

It was love at first bite between the carnitas tacos and me at Taqueria San Jose. I love these tacos so much that during the infancy of my soul music-spinning career, my ex-boyfriend dubbed me DJ Carnita due of the alarming frequency with which those carnitas found their way to my mouth. The name stuck, like fried pork to your ribs.

Great carnitas, much like great men, must be soft and juicy on the inside, crunchy and hardened on the outside. If you are ever served carnitas that do not meet these qualifications, you have been duped. Please accept my condolences — but let's not let it happen again. Here are a few of my favorite places to grab a fistful of shredded pig meat in SF.

CARNITAS ON WHEELS: **EL GALLO GIRO TACO TRUCK**

The progenitors of our street food scene, Mission District taco trucks are great places to find tasty carnitas, and El Gallo Giro has the best of the best. For \$1.50 you score meat so crispy, you may think you got chicharrones by mistake. Tacos come topped with salsa, onions, and cilantro, and garnished with radish and lemon, which qualifies as a side salad as far as my carnivorous mind is concerned. Fair warning, you may get concerned looks from



CARNITAS I HAVE LOVED

If you name yourself after shredded pork, you'd better know where to get a good taco

the parents at the playground across the street over the occasional moans and happy expletives that these carnitas induce.

Treat and 23rd St., SF

CARNITAS FROM THE STORE: **LA PALMA MEXICATESSEN**

Pretty much everything that comes out of this 60 year old 24th Street institution is top-tier, and their carnitas are no exception. They can be bought by the pound for you to take home or packed into a taco or sope. This is also one of the rare instances where I recommend carnitas any way other than their pure (i.e.: taco) form because La Palma's killer refried beans and house-made tortillas make for one hell of a burrito. Not that you should need anything but my word to convince you of their quality, but these also



happen to be the favorite carnitas of nightlife magnate, noted foodie and expert on all things pork, Juanita More.

2884 24th St., SF. (415) 647-1500,
www.lapalmasf.com

CARNITAS BOURGEOIS: **NOPALITO**

I cringe whenever I hear anyone

rave about the food at a restaurant that has appropriated what is already cheap, plentiful, and delicious by adding a few adjectives, organic ingredients, and upping the price. For this reason I avoided Nopalito successfully — until I was forced in the door for a friend's birthday to begrudgingly ordered my favorite dish. I was openly praying to be underwhelmed. I was not. These carnitas are damn good, in fact, and you can order them with a cocktail which sort of seals the deal for a boozebag like me. FYI, everything I just said also applies to Tacolicious.

306 Broderick, SF. (415) 437-0303,
www.nopalitosf.com

GO WEST, CARNITA: **GORDO TAQUERIA**

Contrary to many an impas-

sioned diatribe, the Mission District is not the only place in our city to find some top-notch carnitas. Residents of the Richmond and Sunset enjoy not only relatively ample street parking, but also three Gordo Taqueria locations to call their own. You know a place takes its carnitas seriously when you look behind the sneezeguard and note that the carnitas section is at least three times the size of that of any other type of meat. On my last visit, every person in the restaurant was eating carnitas — even diners who I judged to be lapsed vegetarians by their guilty facial expressions. Fair warning, the standard carnitas tacos comes with beans, which aren't usually my jam, but that's how they do things in the Wild West.

Various SF locations.
www.gordotaqueria.com

CARNITAS TO NAME YOURSELF **AFTER: TAQUERIA SAN JOSE**

As previously stated, these were the carnitas that launched an alter ego. If Beyonce had eaten them, Sasha Fierce could well have been Carnita Fierce. San Jose's carnitas are perfect, always as juicy on the inside as they are crispy on the outside, and served in taco form for a little over \$2. Better still, there is never a line — meaning that you will have ordered, eaten, and been halfway through digesting your pork in the time it takes your drunk friends to get to the cash register at Farolito across the street. Also, every Friday the place is full of cute nerds playing Magic: The Gathering. What's not to love?

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You can catch DJ Carnita every month at his Hard French and Daytime Realness monthly parties. Follow him on Twitter @djcarrita for word on this meat man's upcoming gigs.

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FOOD + DRINK

DINO KALE SALAD AT THE PLANT
GUARDIAN PHOTO BY EMILY SAVAGE

FAVE LEAVES

4 salads the Guardian staff loves

SLANTED DOOR'S GRAPEFRUIT AND JICAMA SALAD

Can a salad be declared a cult classic? Mention the Slanted Door to a veggie-loving type and inevitably, the grapefruit and jicama Salad is the first thing off his or her lips. It's so popular it's on the lunch menu, the dinner menu, and is offered for takeaway or casual noshing at Out the Door, next to the Ferry Building restaurant. Since when do people go to a fancy, critically-beloved restaurant serving all manner of Vietnamese cuisine and walk out raving about a humble salad? And maybe go back the next day 'round noon for the to-go version? Since Chef Charles Phan created this mélange of grapefruit, jicama, red cabbage, pickled carrots, and candied pecans, apparently. **(Cheryl Eddy)**

1 Ferry Building, No. 3, SF.
www.slanteddoor.com

HARD KNOX CAFÉ'S BLACKENED SHRIMP SALAD

Peruse the soul food offerings at San Francisco's mouthwatering Hard Knox Cafe and you will likely be tempted to go all-in. Three-piece fried chicken? BBQ pork spareribs? Mac 'n' cheese? You could go there. Or, you could exit this delightful Southern homestyle-cooking establishment without plunging into a food coma directly afterward. Go with the blackened shrimp salad and you won't be disappointed. The shrimp is cooked to tender perfection and coated in delicious Cajun seasoning with just enough bite. Paired with mixed greens, iceberg lettuce, tomatoes, mushrooms, red onions, and slivers of pepperoncini, we recommend trying it with the vinaigrette dressing. The waitress told us the salad has changed up a bit from the way

they used to make it, so you may have to adjust if it's already an old favorite. **(Rebecca Bowe)**
2526 3rd Street, SF; 448 Clement Street, SF. www.hardknoxcafe.com

CHA CHA CHA'S WARM SPINACH SALAD

This isn't the salad to order when you're looking to cut back on calories, but goddamn it is good. Pretty much all of Cha Cha Cha's New World cuisine gets five stars in my book, but just the thought of its warm spinach salad is enough to make me drool. The dish consists of thick bacon chunks, bits of mushroom, and green onion tossed in a warm Dijon mustard-sherry wine cream dressing. The dressing is cool enough to keep the leaves from wilting and warm enough to encourage you to dig in while it's hot. **(Cortney Clift)**

1801 Haight, SF; 2327 Mission, SF.
www.cha3.com

THE PLANT'S DINO KALE SALAD

Dino kale is all the rage. And why shouldn't it be? It's a hearty, richly-vitamin-packed dark leafy green. Plus, it has the word "dino" in it, which gives it a super cool edge. Likewise, the Plant Cafe, with locations at the Embarcadero, Financial District, and Marina, is known for a more decadent, and thus more exciting, take on the healthier side of lunch. Put those together, and you get the delicious, vegan, and gluten-free dino kale salad, with the aforementioned leafy green, avocado, red quinoa, almonds, cucumbers, tomato, and a fresh and tangy lemon cumin vinaigrette — that cumin packs the wallop. It's the dish a Yelp recently described as the "best salad on earth." I'm not about to disagree. **(Emily Savage)**

Various SF locations.
www.theplantcafe.com



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FOOD + DRINK

PUFF, PAGE, EAT

5 STONER COOKBOOKS

BY JESSICA WOLFROM
culture@sfbg.com

FEAST If that joint's got you jonesin' for some serious grub, look no further. We've rolled up the latest and greatest in stoner cookbooks, perfect for any discerning

bud lover's taste test. No, we didn't include any weed-infused recipes in this list, but hey, feel free to augment the recipes in the brownie cookbook. Whether you're a marathon midnight toker or a one hitter-and-quitter, even the most gourmand of pot heads could use some guidelines for grilling up goodies every once in awhile.

THE MAC AND CHEESE COOKBOOK BY ALLISON AREVALO AND ERIN WADE

Get your mac on. Allison Arevalo and Erin Wade, co-owners and authors of *The Mac and Cheese Cookbook* dish out 117 pages dedicated to one of America's most beloved dishes, based on the crowd pleasing specialties dished up in their Oakland restaurant Homeroom. The book is an homage to Homeroom's endless variations on the classic orange variety. That's good news if your cravings leave you hankering for a variety of tastes. Basic bechamel sauces figure on the pages



alongside smoky bacon, blue cheese, sriracha, and jalapeno poppers. There's even a section on desserts suitable for your post-mac munch.

Ten Speed Press, \$16.99

FIFTY SHADES OF BACON BY JENNA JOHNSON AND BEN MYHRE

This self-proclaimed "erotic" cookbook sinks its teeth into all things bacon. Bacon au gratin, bacon-wrapped asparagus, bacon Alfredo (just to name a few) — this pork-inspired parody cookbook has all the seductive appeal of its sexy, silly source material. But instead of a half baked S&M narrative, Johnson and Myhre's book gets you off with five different carnivorous sections of easy-to-follow recipes. A seductive succession of events unfolds with chapters

entitled "Foreplay," "Multiple Orgasms," "Morning Wood," and "Bondage", where bacon bits, bacon jam, bacon martinis, and bacon peanut stoke your stoner flames. And even if pig parts don't get you off, they'll almost certainly taste better when you're high.

CreateSpace Independent Publishing Platform, \$19.95

TRY THIS AT HOME: RECIPES FROM MY HEAD TO YOUR PLATE BY RICHARD BLAIS

We've all done it. Remember that time when you were so high, you thought putting chocolate sauce on canned jalapeños was the most genius concept ever? Until, of course, you made that dream reality and were left with a wounded mouth and sobering regret. It turns out, however, that unlikely pairings aren't always painful. *Top Chef: All Stars* winner Richard Blais proves it to us in this cookbook. From root-beer basted lamb-shanks to coffee butter pancakes, the chef's recipes do flavor exploration the right way — 125 right ways, to be precise. Go forth and concoct creatively. Clarkson Potter Publishers, \$30

MAD HUNGRY CRAVINGS BY LUCINDA SCALA QUINN

Lucinda Scala Quinn takes on take-out. Her mission in *Mad Hungry Cravings* is to reconcile the almost unbeatable deliciousness of fast food with the nourishment and nutrition that a home kitchen can produce, without a lot of work. Can good for you also be good for munchies? Damn straight. While raising three boys in NYC, where street food beats about anything found in the fridge (particularly if you're a ravenous adolescent), Quinn had to create home-cooked meals capable of competition with street dogs and shawarmas. Artisan, \$27.95

BRILLIANT BROWNIES AND BARS: 25 FAVORITE BROWNIE AND BAR RECIPES BY COOKING PENGUIN

Stoners, perhaps more than most, know that not all brownies are created equal. If you have ever tried to make a batch of brownies with your favorite herb, you know it requires a careful balance of elements and timing. This book's sugary-sweet offerings are winners, and recipes are composed with chocolate and without for more innovative pastry pleasure. The pages start with the standards and segue into non-traditional options, like cocoa-avocado, pumpkin pie, and nonpareil brownies. If you'd rather stick to the classics, try whipping up chocolate walnut brownies or Cooking Penguin's ace pecan blondies. 168 Publishing, \$12.95 **SFBG**

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BY CORTNEY CLIFT
culture@sfbg.com

FEAST Even for fans of cutting edge culinary creations, there is something undeniably sublime about a simple homecooked meal. We here at the Guardian want you to know that even though your mom's killer casserole may be miles away, the chance to nosh on quality family recipes is not. Here are five spots in San Francisco where tasty menu offerings have received generations of approval.

CINECCTTA RISTORANTE AND BAR'S BOSCAIOLA PIZZA

Romina Tiberia has been working and cooking at her grandfather's restaurant in Rome since age six. Today, she's the owner of Cinecctta Ristorante and Bar Tiberia, serving her family's authentic Roman recipes in the intimate, cinema-themed North Beach spot.

Everything at Cinecctta is made from scratch, according to Tiberia. "We don't buy anything from the can," she told the Guardian. "We are really proud to say that. And not from the jar either!" To give her pizza an authentic Roman taste Tiberia imports her flour, yeast, oil, cheese, and meats from Italy.

For a taste of Tiberia's family treasure, try the boscaiola pizza. It's thin, buttery, nearly transparent crust is baked on a pizza stone imported from the motherland.

The boscaiola is topped with mushrooms, fresh tomato sauce, mozzarella, and the eatery's specialty orange peel sausage. Of this last ingredient, Tiberia tells us, "that's a very old tradition. It's very unusual. That was my grandfather's recipe."

"I create an environment that feels like home," says the North Beach restaurateur. "It's simple food, but it's good food, and that's what I like to share with people." 663 Union, SF. (415) 291-8830, www.cineccttarestaurant.com

MY FATHER'S KITCHEN'S PHO

Henry Nguyen opened the Lower Pacific Heights gem My Father's Kitchen as a way to keep busy in his retirement. But since the 11-table eatery opened in 2010, it's become the neighborhood's go-to spot for traditional Northern Vietnamese comfort food, definitely providing enough work to keep Nguyen on the move.

Nguyen grew up in the city of Haiphong, where his father owned a restaurant. His family's



HOME TO TABLE

Five restaurants that serve up specialties
grown on their family trees



authentic pho recipe is a consistent favorite among his customers these days, served with a chicken or beef broth and laced with rice noodles and eye of round steak, brisket, and flank.

True to Nguyen's heritage, My Father's Kitchen specializes in Northern Vietnamese dishes, which are characterized as being less spicy, without the overpowering flavors found in their Southern counterparts. The tastes of My Father's Kitchen are balanced, subtle, and soothing. Visitors to one of the many nearby medical facilities take note, Nguyen's pho is superb if you're feeling under the weather.

1655 Divisadero, SF. (415) 829-2619, www.myfatherskitchensf.com

TIA MARGARITA'S CHILE RELLENO

For 50 years, Tia Margarita has been an Inner Richmond favorite,

with killer Mexican food. Fans might be surprised to learn that the family who owns the local haunt isn't of Mexican descent.

Today, original owners Alex and Virginia Hobbs' granddaughter and current manager of Tia Margarita Jennifer Corwin says today's menu is nearly identical to the kitchen's offerings from a half-century ago. The bestselling item from that original lineup is still the chile relleno.

"Personally I think it's very hard to find a chile relleno made properly," Corwin tells the Guardian. "Usually they are either flat or really greasy. I pride myself on ours. People love them."

For the more calorie-conscious, Corwin recommends Jennie's Special, a salad made of black beans, cheese, shredded lettuce, pounded chicken breast seasoned with asada spices, sliced jalapenos, with a creamy dressing

— served on the side, of course. 300 19th Ave., SF. (415) 752-9274, www.tiamargaritasf.com

CATHEAD'S BBQ'S DANDELION GREEN POTATO SALAD

When we asked Richard Park if anything on his menu was derived from a family recipe his immediate response was, "oh yeah, basically all of it." Park and his wife Pam Schafer are the owners of Cathead BBQ in the SOMA. Specializing in some good 'ole Southern cooking, it seems almost impossible that the menu not include strong familial influences.

Giant buttery breads and Coca-Cola soaked meats are Down South traditions but as far as heritage dishes go, Park recommends his dandelion green potato salad — a fresh spin on one of his German family's favorites. The dish, often made by her mother and grandmother, is traditionally a piping hot mix of mashed potatoes and dandelion greens. To compliment the finger lickin' barbeque Cathead is known for, Schafer transformed his childhood favorite into a cold potato salad made with Yukon potatoes, creamy buttermilk, green onion and vinegar dressing, and fresh dandelion greens.

1665 Folsom, SF. (415) 861-4242, www.catheadsbbq.com

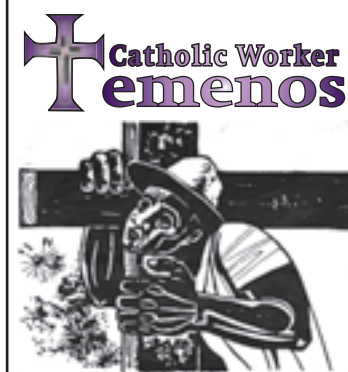
AN THE GO'S GARLIC NOODLES

Track down this bright red food truck parked somewhere in the city and expect to find an impressive line. What's everyone waiting for? The truck's signature dish: a generous serving of garlic-inflected noodles topped with a skewer of your choice (beef, pork, chicken, shrimp, or veggie). The recipe for these chewy noodles belong to the An family, who opened up one of San Francisco's first Vietnamese restaurants Thanh Long back in 1971.

The technique involved in cooking the fresh and doughy noodles with a pungent garlic kick is a long-kept family secret. William Norling, who helps run the An the Go food truck, says "everyone always says 'I tried to make it at home but I can't make it taste same.' They're a funky texture."

Self-billed as the purveyors of the first garlic noodle on the West Coast, the An family restaurant empire hinges on its family recipe. Maybe secrets don't make friends, but it sure seems like secret recipes make plenty.

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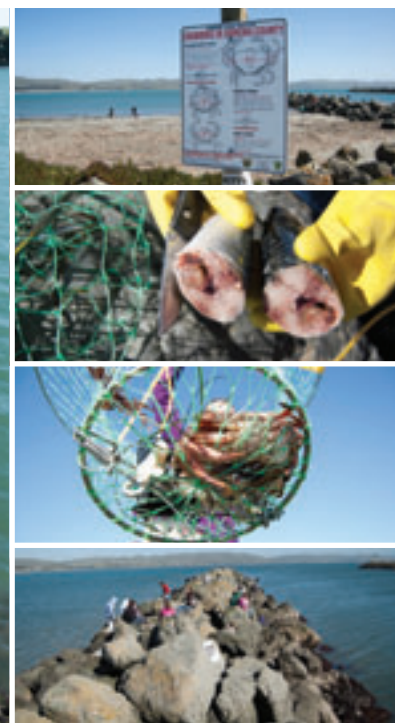
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BY BROOKE ROBERTSON
brooke@bayguardian.com

ADVENTURES IN CRABBING

An amateur's guide to crustacean hunting

FEAST I'll admit, the prospect of DIY crabbing during our Bodega Bay camping trip was enough to give me pause. But the thought of a pot full of freshly caught crabs cooking over a campfire was enough to kick off a quest to add "amateur crabber" to my résumé.

Taking a cue from our stomachs, my camping crew did some research. We needed advice and supplies, and a single trip to the Outer Richmond yielded both.

The owners of Gus' Discount Fishing Tackle were happy to help some flailing first-time crabbers, and outfitted my group with a circular crabbing net, rope, bait bag, and crab measuring gauge. Since we were venturing outside the city for our quarry, we opted to buy bait closer to our crabbing site (the better to avoid a fish-scented car.) Upon our arrival in

Bodega Bay, we headed to Diekmann's Bay Store for frozen mackerel and squid (for the crabs) and deli sandwiches (for the humans).

Well armed, we made our way to the rock jetty that stretches past the harbor in Bodega Bay's Doran Park. We picked out a sunny, unoccupied stretch of rock, chopped up some mackerel — the bloodier the better, we were advised, since crabs hunt with their noses — zip-tied our bait bag to the bottom of the net, and tossed it into the bay. Then we got busy chatting, snacking, and getting tips from other crabbers. (One entrepreneurial crab hunter suggested using a barely-open can of cat food as bait, but we stuck with the mackerel and squid to preserve the

natural order of things.)

Every 20 minutes or so, we pulled our net in to see if it had snagged any crustacean treasures. We didn't have much luck snagging specimens that met California Department of Fish and Wildlife size requirements — 5.75 inches for Dungeness (in season until June 30th), four inches for rock and red crabs (in season yearround.) We successfully netted one beefy Dungeness and one rock crab.

One of our neighbors (not the cat food guy) was a little more lucky, and managed to pull in what seemed like buckets of crabs. We begged for tips, but he was using the same trap and same bait that we were. We decided that staking out a good spot on the

jetty was everything when it came to crabbing, and noted that many of our more-experienced peers took a more mobile approach to the hunt.

And then: seals. When the other crabbers saw them, they began to pack up and leave. We thought they were cute.

Pro crabbing tip: seals are not cute. If they arrive while your net is submerged, they are most likely after your bait and you are done crabbing for the day. If you stick around, you'd better be OK with your bait cage being dismantled by their nimble maws or losing your bait bag entirely. Or both.

When one of the seals was beelined for our net, we moved to the opposite side of the jetty, but to no

avail. Five minutes later, it resurfaced, bait bag in mouth. To the excitement of a pack of squawking seagulls, the seal ripped it open and devoured its contents — the last of our bait.

Bait bag decimated, dreams of crab feast crushed, we headed home with the two crabbies we'd managed to catch.

They were delicious. **SFBG**

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www.gusdiscounttackle.com

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(707) 875-3517
www.diekmannsbaystore.com

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201 Doran Beach Road, Bodega Bay
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Campsite: check-in 2pm, check-out 12pm; \$26-\$32 per campsite
(707) 875-3540

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THURSDAY 3/28

ANTHRAX

Fresh off celebrating its 30th anniversary, iconic metal titan Anthrax is back with a new covers EP, *Anthems* (released last week), paying tribute to some of the songs that influenced it when the band was first starting out. Searing versions



of tunes by artists such as AC/DC, Thin Lizzy, and Rush help shed light on the formative recipe that would eventually lead Anthrax to being considered one of "The Big 4" of thrash metal. Scott Ian and company will perform their classic 1987 album *Among The Living* in its entirety during their headlining slot tonight on the brutal "Metal Alliance Tour," which also features Exodus, High On Fire, Municipal Waste, and Holy Grail. (Sean McCourt) 8pm, \$29.99-\$32 Regency Ballroom 1300 Van Ness, SF www.theregencyballroom.com

THURSDAY 3/28

"THE SECRET HISTORY OF LOVE"

It's only four guys, but the quartet manages to call up a whole period in the cultural history of the LGBT community which, until Sean Dorsey put his considerable intellectual and artistic resources into this project, was little known even to its members, not to speak of the community at large. Dorsey, who found his way in a round about manner to dance through theater, has developed a personal language in which words and movement are irrevocably fused, each drawing its energy and expressive power from the other. These performances are a send-off for "The Secret

History of Love" which is about to embark on its second national tour. Good to see what these very different dancers bring to this project. They are Dorsey, Juan De La Rosa, Brian Fisher, and Nol Simonse. (Rita Felciano)

Through March 31
8pm, Sat/Sun, 4pm; \$15-\$25
Dance Mission Theater
3316 24th St., S.F.
SecretHistory.brownpapertickets.com

FRIDAY 3/29

"OVERTURNING THE ARTIFICE" CLOSING RECEPTION

What do shoe shining and art have in common? Very much, according to Jack Leamy, curator of SOMArts' show, "Overturning the Artifice," which closes in style Friday evening with free shoe-shining by artist

Rachel Leamy. When one shines another person's shoes, the act is reflective and forms an intimate human connection that uplifts the soul. Art, the curator says, has the same uplifting effect; it raises consciousness "out of the doldrums." That is an upbeat way to speak about a show that deals with the struggles of being human, but then again, art can act as a powerfully positive force. Come to the show while you still can, to be uplifted — or just to get shinier shoes. (Laura Kerry)

6pm, free
SOMArts Main Gallery
934 Brannan, SF
(415) 863-1414
www.somarts.org

FRIDAY 3/29

"KUSF-IN-EXILE'S BLOWN-OUT, BLOWOUT BENEFIT II"

Benefit is an often overused term, but this one applies for the sake of preserving San Francisco Community Radio (SFCR). As the group Save KUSF transitions into SFCR (its nonprofit identity) the costly legal quest continues with an FCC-level appeal of 90.3 FM's sale still waiting to be ruled on. So what's a group of rogue DJs to do when their sojourn on the web waves appears as if it's becoming permanent? They throw another springtime blowout of mind-melting music to raise cash for their cause. Carlton Melton delivers the psychedelic, stoner-drone, Disappearing People emerges out of Oakland with experimental punk, and from the same neck of the woods, the one and only Yogurt Brain rides in with some catchy jangle and an occasional monster riff thrown in. (Andre Torrez)

With Carlton Melton, Disappearing People, Yogurt Brain, and KUSF-in-Exile DJs
8pm, \$5-\$10
Lab
2948 16th St., SF
415-864-8855
www.thelab.org

FRIDAY 3/29

TEXAS IS THE REASON

In 1994 Texas is the Reason released a three-song EP that would initially be heard by very few and go on to influence a great many. The band's only full-length *Do You Know Who You Are?* remains a touchstone album in the post-hardcore canon and is considered to be one of the primary kick-starters of the '90s emo movement. Just as the band was about to burst from underground notoriety to a mainstream record label, however, it collapsed due to internal tensions. After just three years of existence and one beloved album, Texas is the Reason was done. Other than a two-show reunion in 2006, this year

marks the band's first and only tour since its disintegration a decade and a half back. This spring, the band



unveiled two new songs and a brief tour — its last ever. While it may be cruel to give us hope and a taste of what could have been before disappearing again, I'm not complaining. After nearly 15 years of waiting, I'll take what I can get. (Haley Zarembo)
With the Jealous Sound
9pm, \$20
Bimbo's 365
1025 Columbus, SF
(415) 474-0365
www.bimbos365club.com

FRIDAY 3/29

MANO LE TOUGH

Having proved himself a more than capable in long form (popping up on this year's Resident Advisor Top 100 poll and a recent Boiler Room set) and short (contributing remixes for Midnight



Magic, Roisin Murphy, and Aloe Blacc) Ireland's Mano Le Tough needed only to release a solid album to complete the producer trifecta. With *Changing Days*, he's done just that, and it's an assured, spaced out collection of deep house and future disco, organic, airy sounds alternating at times with ray-gun zaps. Throughout, Mano expands on the calmly emotive vocal style earlier heard on "In My Arms" and the glistening



"THE
SECRET
HISTORY
OF LOVE"
SEE THURSDAY/28

Stories EP. (Ryan Prendiville)
With Bells and Whistles, Joey Alaniz
9pm, \$8–\$15
Monarch
101 Sixth St., SF
(415) 284-9774
www.monarchsf.com

SATURDAY 3/30

LYNNE HERSHMAN LEESON'S "THE AGENT RUBY FILES"

The story of the humanoid and the human goes way back — Pinocchio, that relationship between Skywalker



and his robot companions. Now, we can add Lyne Hershman Leeson's Agent Ruby, an online platform in the shape of Ruby, a character based on the artist's 2002 film, *Teknolust*, that invites its visitors to converse with it. Over the past 12 years, Ruby has learned, improving her responses as the database has expanded. In a show on view from March 30 to June 2, SFMOMA will present a look at the growth of Ruby. Exhibiting collections of user conversations on topics such as dreams and sexuality, we can expect to see something very human reflected in the non-human. (Kerry)

Through June 2

\$18
SFMOMA
151 Third St., SF
(415) 357-4170
www.sfmoma.org

SATURDAY 3/30

JONNY FRITZ

Nashville's Jonny Fritz has been writing, recording, and touring for the better part of a decade, and looks to be breaking into his own this year after recent stints opening for the likes of Alabama Shakes, Shooter Jennings, and Wanda Jackson. Recently dropping his long-time moniker of "Jonny Corndawg" in favor of his real name, Fritz (who opens for Heartless Bastards tonight)



DOLORES PARK EASTER CELEBRATION SEE SUNDAY/31

is releasing his new album, *Dad Country* on ATO Records in April, a collection of slice-of-life tales, sweet vocals, and great lyrics that blend the sounds of his native city with



California country and a wide swath of points in between. (Sean McCourt)
9pm, \$23
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.slimspresents.com

SATURDAY 3/30

COLETTE AND DJ HEATHER

Around 16 years ago, four young female DJs united to form the formidable quartet known as the SuperJane Collective. Feeding off Chicago's potent house music scene, DJ Heather, Colette, Lady D, and Dayhota laid claim to being the first all-female electronic DJ group. The groundbreaking foursome have

since separated, both musically and geographically, but they are scheduled for a Sweet Sixteen reunion in Chicago in June. In the meantime, Colette and DJ Heather are coming in hot off their appearance at Austin's SXSW. Expect deep grooves, funkiness, and improvisational live vocals from Colette. (Kevin Lee)

With Pink Mammoth

10pm, \$15–\$20

Mighty

119 Utah, SF

(415) 762-0151

www.mighty119.com

SUNDAY 3/31

DOLORES PARK EASTER CELEBRATION WITH HUNKY JESUS CONTEST

Once you're done sleeping through the church hours, the best thing to wake up to would be the annual Easter celebration in Dolores Park. The Sisters of Perpetual Indulgence are hosting their 34th birthday party once again at the park, and the "Under the Big Top" theme this year will be sure to charm the inner bunny out of you. The day will start out with family-friendly children's Easter happenings at 11am, but just after noon the party really gets started. There will be circus tricks, an Easter Bonnet Contest, performances by the likes of our own Honey Mahogany (recently seen on *RuPaul's Drag Race*), Sparkle Ponies, and Jane Wiedlin, along with

the beloved Hunky Jesus Contest. The Sisters suggest you "bring a picnic blanket, some nosh and, of course, a little libation." (Taylor Hynes)

11am-4pm, free

Dolores Park

18th and Dolores, SF

Thesisters.org

SUNDAY 3/31

WIDOWSPEAK

Eudora Welty once said, "Every story would be another story, and unrecognizable if it took up its characters and plot and happened somewhere else." It is no surprise then that Widowspeak recorded its second album, *Almanac*, in a 100-year-old barn in the Hudson River Valley. Setting creeps in, the soft singing of frontperson Molly Hamilton ringing like a ghostly whisper from a rural past, which sits in beautiful tension with the sometimes jangly rock



instrumentals that seem reflective of the band's Brooklyn base. At the Chapel show, though, it might be more apt to say that the atmospheric folk-pop of the band creates a setting of its own. (Kerry)

With SISU

9pm, \$12

Chapel

777 Valencia, SF

(415) 551-5157

www.thechapelsf.com

SUNDAY 3/31

DAEDELUS

"The Willy Wonka of music." That's how one clever Internet commentator labeled LA beats producer Alfred Darlington, a.k.a Daedelus. It's a fitting moniker — the dapper Darlington (often sporting colorful, wide-lapel suit jackets) ushers unsuspecting listeners into his music factory, laden with delicious and dangerous drums.



Lick a sample here, taste a vocal there, and suddenly you're swimming in a bass-filled reimagining of a video game villain's theme music or hip-hop hacked to pieces and sped up to 130 BPM. All the while, Darlington goes all mad scientist, mashing away at a 256-button device known as a monome from which he can summon all sorts of sweet and sinister sounds. Overindulge at your own peril. (Lee)

With Two Fresh, Ryan Hemsworth, Samo Sound

8pm, \$18

Independent

628 Divisadero

(415) 771-1421

www.theindependentsf.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

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MUSIC



INJURED PLAYER IN THE GAME

After surgery, Saafir, the Saucee Nomad is left wondering whether he'll ever walk again

BY GARRETT CAPLES
 arts@sfbg.com

MUSIC "I have a new respect for people with disabilities," Bay Area legend Saafir, the Saucee Nomad says, sitting in his wheelchair in the East Oakland living room where he's temporarily crashing. "I was aware of their plight, but I never imagined how much strength it took mentally to deal with every day, day to day. It's a cold strength."

The extent of Saafir's disability, revealed last month by Digital Underground leader Shock-G on Davey-D's Hip Hop Corner blog, took the rap world by surprise. I'd heard Saafir was in rough shape, following a 2005 operation to remove a cancerous tumor from his spine, though the release of his unexpectedly religious album *Good Game* (ABB, '06) seemed to signify a recovery. Yet a numbness that began in his toes in '08 gradually crept up his legs to where he can no longer walk or even stand. His inability to work coupled with his medical expenses has wiped him out financially.

Tweeted by Questlove to his two million Twitter followers, Shock's account went mini-viral over social media and hip-hop blogs. Wanting to interview Saafir, I called Shock, who gave his number but warned, "He's a little heated 'cause I didn't clear that story with him and I got some details wrong. But he wouldna let me post it. He's a soldier." And it takes some convincing before Saafir grudgingly agrees to an interview, though by the time we meet, his anger at the unwanted attention has largely dissipated into relief and acceptance. He's allowed Chris Clay, a protégé of Shock's who's also a web designer, to set up a site, www.tostandagain.org, where fans can make Paypal donations. He's even plugged the site in a phone interview on Sway and King Tech's *Wake Up Show* (Shady 45 radio).

That the *Wake Up Show* was the first national music media to reach out to Saafir is unsurprising; the epic battle between Saafir of Hobo Junction and Casual of Hieroglyphics that the show hosted in 1994 when it was on KMEL was arguably step one in a series that leads to Sway interviewing Obama. A high-water mark of Bay Area rap



SAAFIR IN FRONT OF THE MURAL FOR SLAIN HOBO JUNCTION CO-FOUNDER PLAN BEE IN EAST OAKLAND. PHOTO BY GARRETT CAPLES

history, Hobo v. Hiero occurred the same year Saafir released his debut, *Boxcar Sessions*, on Quincy Jones's Warner imprint, Qwest. Saafir scored the \$250,000 deal on the strength of his performances on Digital Underground's *Body-Hat Syndrome* (TommyBoy, 1993) and in the film *Menace II Society* (1993), but even those didn't quite prepare the world for his surrealistic syntax stretching on *Boxcar* or the tripped out beats of Hobo producers JZ and J.Groove.

While it became an enduring underground classic, *Boxcar* dropped at a time when the golden age was giving way to the bland consumer-speak that still dominates rap. After another album, *The Hit List* (1999), Saafir left Warner only to sign with Dr. Dre's Aftermath as a member of Golden State Warriors, a supergroup with Xzibit and Ras Kass. But the project ultimately didn't yield an album.

"We didn't get held up by Aftermath; we had internal issues," Saafir says. "We did a lot of high-profile records but we could never push past that level." Following the group's demise and his cancer operation, Saafir had just relaunched as an independent artist when he began to experience the first symptoms leading to his present condition.

The whole persona of a rapper

is about being extraordinary, but in many ways Saafir's current situation is typically American, Obamacare notwithstanding. Like any rapper who signs to a major in his 20s, he bought "some dumb shit" with his Warner money and has regrets, but he always set aside money from his deals; he has kids he's putting through high school, among other expenses. But even with some insurance, he's lost everything, and it's impossible for him to make money the way a rapper does—always hopping flights to the next show—when it takes him two hours to get dressed.

After last year's failed quest for laser surgery, described in Shock's post, Saafir's again working with his original doctor to determine the cause of his loss of leg function. If it can be restored, he estimates he's looking at over \$80,000 of uncovered expenses for surgery and rehab. If it can't, he needs to get himself into an accessible assisted living situation, because couchsurfing in his condition is untenable.

But wheelchair or no, Saafir plans to continue rap.

"I'm a boss but I'm an injured player in the game," he says. "I'm a very strong injured player in the game and I can still make plays from my position." **SFBG**

MUSIC LISTINGS

**ROYAL CANOE PLAYS BOTTOM OF THE HILL
WITH FOL CHEN THU/28.**



Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 27

ROCK/BLUES/HIP-HOP

Joey Bada\$\$ and Pro Era: Beast Coastal Tour Slim's. 9pm, \$16. With Flatbush Zombies, Underachievers, DJ Statik Selektah.

Castle, Occulation, Borrowed Time Thee Parkside. 9pm, \$10.

Guido vs Joel Nelson Johnny Foley's Dueling Pianos. 9pm, free.

Head-Boggle, Forest Friends, Take Up Serpents Hemlock Tavern. 8:30pm, \$6.

Living Colour Fillmore. 8pm, \$27.50.

Jason Marion Johnny Foley's. 9pm, free.

Jake Miller, Kalin and Myles, J. Lately Brick and Mortar Music Hall. 6pm, \$16-\$35.

Night Riots, Beta State, Young Science, New Beat Fund Rickshaw Stop. 8pm, \$10.

Poolside, Astronauts etc., Ginger and the Ghost Independent. 9pm, \$15.

White Magic, Kria Brekkan, Rio En Medio Cafe Du Nord. 8:30pm, \$12.

JAZZ/NEW MUSIC

Big Bones Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.

Quinn Deveaux Rite Spot Cafe. 8:30pm.

Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.

Terry Disley's Mini-Experience Burritt Room, 417 Stockton, SF; www.mystichotel.com. 6-9pm, free.

Jacqui Naylor Razz Room, 1000 Van Ness, SF; www.liveattherazz.com. 8pm.

Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.

Craig Ventresco and Meredith Axelrod Cafe Divine, 1600 Stockton, SF; www.cafedivinesf.com. 7-9pm, free.

Yamanaka Trio Yoshi's SF. 8pm, \$20.

DANCE CLUBS

Bodyshock Elbo Room. 9:30pm, \$7. With Youth Code (live), DJ Blk Rainbow, DJ Crackwhore.
Buty Call Q-Bar, 456 Castro, SF; www.buty-callwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.
Cash IV Gold Double Dutch, 3192 16th St, SF;

net. 7:30pm.
SFJazz Collective SF Jazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$20-\$40.
Chris Siebert Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Katy Stephan Rite Spot Cafe. 8:30pm.
Tim Hockenberry Trio Yoshi's SF. 8pm, \$25.

FOLK/WORLD/COUNTRY

Accordion Babes El Rio. 9pm, \$7.
KC Turner, Obstacle Course, Pieces, Alex Jimenez 50 Mason Social House, SF; www.localmusicvibe.com. 7pm, free.
Craig Ventresco Cafe Divine, 1600 Stockton, SF; www.cafedivinesf.com. 7pm, free.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$8. With Derek Hena, Pleasuremaker, and Oz.
All 80s Thursday Cat Club. 9pm, \$6 (free

www.thedoubledutch.com. 9pm, free.
Coo-Yah! Slate Bar, 2925 16th St, SF;
 www.slate-sf.com. 10pm, free. With Vinyl
 Ambassador, DJ Silverback, DJs Green B and
 Daneekah.
Full-Step! Tunnel Top. 10pm, free. Hip-hop,
 reggae, soul, and funk with DJs Kung Fu Chris
 and Bizzi Wonda.
Hardcore Humpday Happy Hour RKRL, 52
 Sixth St, SF; (415) 658-5506. 6pm, \$3.
Martini Lounge John Colins, 138 Minna, SF;
 www.johncolins.com. 7pm. With DJ Mark Divita.

THURSDAY 28

ROCK/BLUES/HIP-HOP

Matt Alber and the Cello Street Quartet, Feona Jones Swedish American Hall. 7:30pm, \$20.

Anthrax, Exodus, High On Fire, Municipal Waste, Holy Grail Regency Ballroom. 8pm, \$32.

Blasted Canyons, Useless Eaters, Nightmare Boyzzz Hemlock Tavern. 8:30pm, \$8.

John Elliot, Nels Andrews Amnesia. 7pm, \$8.

Everyone is Dirty, Love Dimension, Brasil, Feather Bright Cafe Du Nord. 9pm, \$8.

Flume, Houses, Blende, popscene DJs Rickshaw Stop. 9pm, \$15-\$17.

Fil Chen, Royal Canoe, Sands Bottom of the Hill. 9pm, \$10.

Huberdasher Witness, Kerry Wing Amnesia. 9:30pm, \$7

John Lawton Trio Johnny Foley's. 9pm, free.

Steve Kimock feat. Bernie Worrell, Wally Ingram, and Andy Hess Great American Music Hall. 8pm, \$30.

Kingdom Crumbs, DJ Harrison, Javi Santiago, Tamara Davidson Brick and Mortar Music Hall. 6pm, \$7-\$10.

Railroad Earth, Poor Man's Whiskey Fillmore. 9pm, \$25.

JC Rockit vs Guido Johnny Foley's Dueling Pianos. 9pm, free.

Ted Savarese and the Tedtones feat. Ralph Carney Chapel, 777 Valencia, SF; www.thechapesf.com. 8pm, free.

Sekta Core, 132, Los Pornos Thee Parkside. 8:30pm, \$13.

Woolen Men, Swiftumz Knockout. 10pm.

JAZZ/NEW MUSIC

Holes Lab, 2948 16 St., SF; www.thelab.org. 9pm, \$5-\$10.

StompY Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.

Jacqui Naylor Razz Room, 1000 Van Ness, SF; www.liveattherazz.com. 8pm.

Sam Peoples feat. **Jacore Baptiste** Chez Spencer, 82 14th St., SF; www.chezspencer.com.

before 9:30pm). The best of '80s mainstream and underground.

Gridlok, Bachelors of Science, Jamal Monarch. 9:30pm, \$5.

Ritual Temple. 10pm-3am, \$5. Two rooms of dubstep, glitch, and trap music.

Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 29

ROCK/BLUES/HIP-HOP

Amor de Dias, Jessica Pratt, Honeycrisp
Chapel, 777 Valencia, SF; www.thechapesf.com. 9pm, \$12-\$15.

B. Hamilton, Eight Belles, Joel Robinow
Amnesia. 9pm, \$7-\$10.

Hightower, Walken, Rock Bottom Hemlock Tavern. 9:30pm, \$8.

King Dude, Natural Child, Of the Wand and the Moon, Cool Ghouls Elbo Room. 8pm, \$12.

Last Bison, Kris Orlowski, Jon Gunton Rickshaw Stop. 9pm, \$10.

Old Firm Casuals, Pressure Point, Let It Burn, Plead the Fifth Thee Parkside. 9pm, \$10.

Planet Booty, Super Adventure Club, Spirit Animal Bottom of the Hill. 9:30pm, \$12.

Randy, Greg Zema and Nathan Temby Johnny Foley's Dueling Pianos. 9pm, free.

Seshen, Le Vice, Karyn Paige Brick and Mortar Music Hall. 9pm, \$10-\$15.

Vonda Shepard Razz Room, 1000 Van Ness, SF; www.liveattherrazz.com. 9:15pm.

Texas is the Reason, Jealous Sound Bimbo's. 9pm, \$20.

CONTINUES ON PAGE 28 >>



CONT>>

Jane Woodman, Foxtail Somersault, Bears! Bears! Bears! Cafe Du Nord. 9:30pm, \$10. X-Static Johnny Foley's. 9pm, free.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space. Black Market Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10. Rita Coolidge Yoshi's SF. 8pm, \$36; 10pm, \$26. Hammond Organ Soul, Jazz, Blues Party Royal Cuckoo, 3203 Mission, SF; www.royal-cuckoo.com. 7:30-10:30pm, free. Allison Lovejoy Rite Spot Cafe. 8:30pm.

Jacqui Naylor Rrazz Room, 1000 Van Ness, SF; www.liveattherrazz.com. 8pm. SFJazz Collective SF Jazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$25-\$60.

FOLK/WORLD/COUNTRY

Richard Bean and Sapo Slim's. 8pm, \$16. Celebrating 40 years of Suavecito. BeRn Dolores Park Cafe, 501 Dolores, SF; face-book.com/getberned. 7:30pm. Boringuen Cigar Bar and Grill, 850 Montgomery, SF; www.cigarbarandgrill.com. 10pm, \$10.

DANCE CLUBS

Dancing Ghosts Cat Club, 9:30pm, \$3-\$7. Darkwave dance party. DJ Audio1 715 Harrison, SF; www.djaudio1.com. 10pm, \$10. Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.

Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B. Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe. Pow Pow: Bonus Round DNA Lounge. 8pm, \$5-\$11. 8bitSF with Derris-Kharlan, Doctor Popular, Decktonic, Space Town Savior. Third Party: G-Stav Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30. Trap and Bass DNA Lounge. 9pm, \$20. With Loudpvck, Tone Sol, Akuma, Collin Whitaker.

SATURDAY 30

ROCK/BLUES/HIP-HOP

Back Pages Johnny Foley's. 9pm, free. Fungo Mungo, Victims Family, Gretchen Menn Bottom of the Hill. 9:30pm, \$12. Future Space and Time, Couches, Pony Village, Li Xi Hemlock Tavern. 9pm, \$7. Heartless Bastards, Jonny Fritz Great American Music Hall. 9pm, \$23. Hopi Astronaut Riptide Tavern. 9pm, free. Matt Jaffe and the Distractions, Cheating Daylight, Empire Slim, Paradox Labryinth Slim's. 6:30pm, \$15. Once and Future Band, Shotgun Brautigan, Freddie and the Aztecs Cafe Du Nord. 9:30pm, \$12. Point of View, Bad Friend, Voided Thee Parkside. 3pm, free. Quaaludes, Grandma's Boyfriend, Adam Healtion Brainwash Cafe, 1122 Folsom, SF; www.brainwash.com. 8pm, free. "Radio Valencia Listener Appreciation Party" Speakeasy, 1195 Evans, SF; www.radiovalencia.fm. Noon-6pm, free. With Sweat Lodge, Maurice Tani, Atom Age. Sevendust, Coal Chamber, Lacuna Coil, Candlelight Red Regency Ballroom. 7pm, \$32. Vonda Shepard Rrazz Room, 1000 Van Ness,



SF; www.liveattherrazz.com. 9:15pm. Sister Sparrow and the Dirty Birds, Alan Evans Trio Independent. 9pm, \$16. Wax Idols, Mallard, Chasms, DJ Nako Brick and Mortar Music Hall. 9pm, \$8-\$11. White Fence, Meg Baird, Assemble Head In Sunburst Cloud, Muscle Drum Amnesia. 9pm, \$10. Greg Zema, Jason Marion, Chris A. Johnny Foley's Dueling Pianos. 9pm, free.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space. Rita Coolidge Yoshi's SF. 8pm, \$36; 10pm, \$26. Hammond Organ Soul, Jazz, Blues Party Royal Cuckoo, 3203 Mission, SF; www.royal-cuckoo.com. 7:30-10:30pm, free. Mr. Lucky and the Cocktail Party Rite Spot Cafe. 9pm. Jacqui Naylor Rrazz Room, 1000 Van Ness, SF; www.liveattherrazz.com. 8pm. SFJazz Collective SF Jazz Center, 201 Franklin,

SF; www.sfjazz.org. 7:30pm, \$25-\$65. Luciana Souza Herbst Theater, 401 Van Ness, SF; www.sfperformances.org 8pm, \$25-\$55.

DANCE CLUBS

Bootie SF: DJs From Mars DNA Lounge. 9pm, \$10-\$20. With Entyme, Keri Hanna, Brass Tax. Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs. "Soul Clap and Dance-Off feat. DJ Jonathan Toubin" Rickshaw Stop. 9pm, \$8. With DJ Primo. Sweater Funk Elbo Room. 10pm, \$10. K-Maxx Record Release Dance Party.

SUNDAY 31

ROCK/BLUES/HIP-HOP

Bambu, Power Struggle, Rey Resurreccion, Odessa Kane, 6Fingers Brick and Mortar Music Hall. 9pm, \$7-\$10. Daedelus, Two Fresh, Ryan Hemsworth,

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MON 4/1 9PM \$5 ELBO ROOM PRESENTS B. BRAVO KINGDOM CRUMBS (SEATTLE), WITH JAY FIRE AND MOON GODDESSES

TUE 4/2 10PM \$5 SHUTTER PRESENTS PENDULUM: AN EXQUISITE MONTHLY GATHERING FOR THE DARK-AT-HEART WITH N.H.F.G.

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Samo Sound Independent. 8pm, \$18.
Date Palms, Danny Grody, Chuck Johnson Hemlock Tavern. 6pm, \$7.
Deleyaman 50 Mason Social House, SF; www.50masonsocialhouse.com. 8pm.
Graves at Sea, Aldebaran, Dispirit, Larvae DNA Lounge. 8pm, \$12.
Grief Counselors, Roland Finn Thee Parkside. 4pm, free.
John Lawton Trio Johnny Foley's. 9pm, free.
Parkway Drive, World Alive, Veil of Maya, While She Sleeps Regency Ballroom. 7:30pm, \$22.50.
Tropics, Wave Comission, Wild Ass Bottom of the Hill. 9pm, \$8.
White Fence, Culture Kids, Break Arts Amnesia. 9pm, \$10.
Widowspeak Chapel, 777 Valencia, SF; www.thechapespfc.com. 9pm, \$10-\$12.

JAZZ/NEW MUSIC
Jealousy, Centre, A White Hunter, Brian Ang, Sam Weinert Lab, 2948 16 St., SF; www.thelab.org. 9pm, \$5-\$10.
Marcus Johnson Yoshi's SF. 6pm, \$16; 8pm, \$24.
SFJazz Collective SF Jazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$25-\$60.
Lavay Smith Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.

DANCE CLUBS
Beats for Brunch Thee Parkside. 11am, free.
Dub Mission Elbo Room. 9pm, \$6. With DJ Sep, Maneesh the Twister, and guest Selecta I.E.
Jock Lookout, 3600 16th St, SF; www.look-outsfc.com. 3pm, \$2.

MONDAY 1
ROCK/BLUES/HIP-HOP
Contortionist, Within the Ruins, I Declare War, Reflections, City in the Sea DNA Lounge. 6:30pm, \$15.
Damir Johnny Foley's. 9pm, free.
JAN, Static People, Secret Secretaries Bottom of the Hill. 9pm, \$8.
Kingdom Crumbs, DJ Harrison Javi Santiago, Tamara Davidson Elbo Room. 9pm, \$5.

JAZZ/NEW MUSIC
Ecstatic Music Band, John Davis, Matt Ingalls, J. Collin Lab, 2948 16 St., SF; www.thelab.org. 8pm, \$7-\$10.
Noah Peterson CoffeeAdventures, 1331 Columbus, SF; www.coffeeadventurescafe.com.

11am, free.
FOLK/WORLD/COUNTRY
Front Country Amnesia. 9pm, free.

DANCE CLUBS
Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.
Death Guild DNA Lounge. 9:30pm, \$3-\$5. With Decay, Joe Radio, Melting Girl.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Soul Cafe John Colins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. R&B, Hip-Hop, Neosoul, reggae, dancehall, and more with DJ Jerry Ross.
Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz

and hip-hop with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 2
ROCK/BLUES/HIP-HOP
Ryan Leslie, Nima Fadavi (DJ set), Anya and the Get Down Slim's. 8:30pm, \$26-\$31.
Stan Erhart Band Johnny Foley's. 9pm, free.
Titan Ups Amnesia. 9pm.

JAZZ/NEW MUSIC
Terry Disley's Mini-Experience Burritt Room, 417 Stockton, SF; www.mystichotel.com. 6-9pm, free.

DANCE CLUBS
Pendulum Elbo Room. 10pm, \$5. **SFBG**

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9PM • \$8 ADV & DOOR
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• The Night Falls
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FALLACIS AND FALLACIES

Lawrence Wright's new play falls flat at Berkeley Rep

BY ROBERT AVILA
arts@sfbg.com

THEATER Speaking of oneself in the third person is a thing few figures outside of fiction can really pull off. Tarzan and Yoda, fine. Oriana Fallaci — well, in journalist-playwright Lawrence Wright's new two-hander, *Fallaci*, you could be forgiven for thinking the title character is not that real either.

But she was. And in a way the cartoonish aspects of this clunky bio-play do some unintentional justice to the sillier and more reckless and reprehensible qualities of the influential Italian journalist and war correspondent known for her confrontational interviews with powerful men like Henry Kissinger and the Ayatollah Khomeini, as well as for her post-9/11 book-length screeds against Islam.

Berkeley Rep's production, directed by Oskar Eustis of New York's Public Theater, opens on a sixty-something Oriana Fallaci (Broadway veteran Concetta Tomei donning Italianate gestures) at home in her book-cluttered New York brownstone as a young New York Times reporter comes calling. Maryam (a somewhat anemic Marjan Neshat), a fictional creation of the playwright's, is an Iranian American journalist tasked with preparing the obituary on the famous Italian now battling cancer (such an assignment being a standard practice at the paper for subjects of hefty historical stature). We soon learn that Maryam, who has idolized the older woman since the latter famously threw off her chador during her interview with Iran's Khomeini, "fought like a tiger" for the assignment.

She gets past Fallaci's initial brush-off a bit too easily to be believed, but secures a 25-minute interview with her cagey and self-aggrandizing heroine. Early on, Fallaci lets drop several casual racist dismissals of Iranians, Mexicans, and others as she recounts the highlights from her storied career and slowly opens up (or seems to) about her personal life, especially her father and the child she lost. Maryam, who seems to have all of Fallaci's published writings memorized, is quick to recognize inconsistencies, however, and to call her out on them. "This is a lesson for you, huh?" prods Fallaci. "Find the lie."

Fallaci's master class in the art of the interview is baldly spelled out a little further on: the interviewer is out to violently expose her subjects, insists Fallaci, to lay them bare, but ultimately as an "act of love." This, indeed, is the dynamic set up, in both directions, between Fallaci and her protégé-antagonist who defends a moderate version of Islam against the older woman's insistence that "moderate Islam does not exist," and so on. Several years pass and Maryam returns to confront Fallaci again. By now Maryam is a best-selling author herself (she seems to have written a book reminiscent of Azar Nafisi's *Reading Lolita in Tehran*). She has also become a more devout Muslim and, moreover, has returned from an Iranian prison where nothing less than the intervention of Fallaci seems to have saved her from execution. However, now it's Fallaci's turn to dig into Maryam's father complex — producing in no time a revelation as crassly dramatic as it is impossible to take

seriously in so heavy-handed a form.

As if the mishmash of citation, exposition, and motivation that makes up the dialogue were not wearying enough, each time the dramatic tables turn in this play they creak so loudly you want to hide under your seat. Equally strained and unconvincing are the roughly managed philosophic debate about the relation between truth and drama and the half-hearted infusion of operatic overtones — naturally, and far too predictably, Fallaci's story lends itself to the comparison, and it asserts itself like an afterthought in a dry-ice moment at the end.

But more disconcerting than the clichéd premise and the poor staging (which includes uneven, often leaden performances) is the way the relationship at the center of the play has a way of sweeping fundamental issues, and serious charges, under the carpet in the name of a shared admiration and soul-bearing. Those interested in a more serious investigation of such subject matter would be better off at Yerba Buena Center for the Arts, where the current gallery exhibition, "Without Reality There Is No Utopia" (through June 9; www.ybca.org), provides a lively critical engagement with the vast false narratives of the age, including the role of media and journalism in the ideologically laden construction of historical truth. **SFBG**

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STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THEATER

OPENING

The Bus New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$32-45. Previews Wed/27-Fri/29, 8pm. Opens Sat/30, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through April 28. NCTC performs James Lantz's tale of two young men whose meeting place for their secret relationship is a church bus.

The Happy Ones Magic Theatre, Fort Mason Center, Bldg D, Third Flr, SF; www.magictheatre.org. \$22-62. Previews Wed/27-Sat/30, 8pm; Sun/31, 2:30pm; Tue/2, 7pm. Opens April 3, 8pm. Runs Wed-Sat, 8pm (also Sat, 2:30pm; no matinee April 20); Sun, 2:30pm; Tue, 7pm. Through April 21. An Orange County appliance store owner finds his life turned upside down in Julie Marie Myatt's drama at Magic Theatre.

reasons to be pretty San Francisco Playhouse, 450 Post, Second Flr, SF; www.sfplayhouse.org. \$30-100. Previews Wed/27-Fri/29, 8pm. Opens Sat/30, 8pm. Runs Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm). Through May 11. San Francisco Playhouse's tenth season continues with Neil LaBute's romantic drama. **Tinsel Tarts in a Hot Coma: The Next Cockettes Musical** Hypnodrome, 575 10th St, SF; www.thrillpeddlers.com. \$30-35. Previews Thu/28-Sat/30, 8pm. Opens April 4, 8pm. Runs Thu-Sat, 8pm. Through June 1. Thrillpeddlers' sixth annual Theatre of the Ridiculous Revival presents a restored version of the Cockettes' 1971 Art Deco-inspired musical extravaganza.

BAY AREA

The Whipping Man Marin Theatre Center, 397 Miller, Mill Valley; www.marintheatre.org. \$36-57. Previews Thu/28-Sat/30, 8pm; Sun/31, 7pm. Opens Tue/2, 8pm. Runs Tue-Sat, 8pm (also April 6 and 20, 2pm; April 11, 1pm); Wed, 7:30pm; Sun, 2 and 7pm. Through April 21. Marin Theatre Company performs the Bay Area premiere of Matthew Lopez's Civil War drama.

ONGOING

Assistance NOHspace, 2840 Mariposa, SF; www.opentabproductions.com. \$20. Thu/28-Sat/30, 8pm. A crew of desperate office drones whose lives basically revolve around the abuse dished out by their unseen employer, Daniel Weisinger (who may or may not resemble playwright Leslie Headland's old boss, Harvey Weinstein), hold down their airless fort, fielding calls at 11 p.m. and shirking responsibility whenever possible. Though Headland doesn't do much to make her emotionally and professionally stunted characters palatable, the capable cast and director Ben Ephrat do manage to wring something resembling humanity out of them. Nothing about *Assistance* is likely to change your view of the business world, but if you've yet to experience the frenetic fun of an OpenTab Productions show, it's a perfect primer to the madness behind their method. (Gluckstern) **The Chairs** Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. \$20-45. Thu, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun, 5pm. Extended through April 7. Possibly the last two survivors of a not-entirely-explained apocalypse, an isolated elderly couple (mag-nificently played by David Sinaiko and Tamar Cohn) nevertheless make it known that important guests are expected to arrive at any moment. As the doorbell begins to ring, a jarring squall and invisible guests begin to crowd their peaceable empire. Director Annie Elias manages to coax both gravitas and decorum out of Eugene Ionesco's little-produced, yet influential absurdist relic, in a new translation by Rob Melrose. (Gluckstern) **Eurydice** Gough Street Playhouse, 1622 Gough, SF; www.custom-made.org. \$25-30. Thu-Sat, 8pm (no

PHOTO BY SAMUEL W. FLINT,
COURTESY OF VIRGINIA STATE COMPANY

shows Thu/28-Fri/29); Sun, 7pm. Through April 14. Custom Made Theatre Co. performs Sarah Ruhl's inventive take on the Orpheus and Eurydice myth, exploring the story through the heroine's eyes.

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food. **God of Carnage** Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Thu/28-Sat/30, 8pm. Shelton Theater presents Yasmina Reza's Tony-winning comedy about upper-middle-class parents clashing over an act of playground violence between their children.

Just One More Game Exit Theatre, 156 Eddy, SF; www.tripleshotproductions.org. \$25. Thu/28-Sat/30, 8pm. In local playwright Dan Wilson's *Just One More Game* our programmer protagonist is Kent (Christopher DeJong) whose mission is to find love, and his co-player is Marjorie (Linda-Ruth Cardozo), who wields her own geek credentials like a Mortal Kombat wrath hammer. Where Wilson's comedy excels is in the witty gamer banter that defines much of their attraction and commonality, and a series of meticulous video game animations (also Wilson's) lend colorful counterpoint to the action on the stage. But both the comedy and pace flag by the time the first NPCs (non-player characters) enter the room. If the quest for love is a game, as the title suggests, it's one that could use a little more back-end development, and a much greater degree of playfulness. (Gluckstern)

Sex and the City: LIVE! Rebel, 1760 Market, SF; trannyshack.com/sexandthecity. \$25. Wed, 7 and 9pm. Open-ended. Why was *Sex and the City* not conceived of as a drag show in the first place? Velvet Rage Productions mounts two verbatim episodes from the widely adored cable show, with Trannyshack's Heklina in a smashing portrayal of SJP's Carrie; D'Arcy Drollinger stealing much of the show as ever-randy Samantha; Lady Bear as an endearingly out-to-lunch Miranda; and ever assured, quick-witted Trixie Carr as pent-up Charlotte. (Avila)

Steve Seabrook: Better Than You Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Fri/29, 8pm; Sat/30, 8:30pm. Starting April 4, runs Thu, 8pm; Sat, 8:30pm. Extended through May 18. The bitter fruit of the personal growth industry may sound overly ripe for the picking, but Kurt Bodden's deftly executed "seminar" and its behind-the-scenes reveals, directed by Mark Kenward, explore the terrain with panache, cool wit, and shrewd characterization. As both writer and performer, Bodden keeps his Steve Seabrook just this side of overly sensational or maudlin, a believable figure, finally, whose all-too-ordinary life ends up something of a modest model of its own. (Avila) **The Voice: One Man's Journey Into Sex Addiction and Recovery** Stage Werx Theater, 446 Valencia, SF; thevoice.brownpapertickets.com. \$10-18. Fri-Sat, 8pm. Through April 6. Ticket sales for David Kleinberg's autobiographical solo show benefit 12-step sex addiction recovery programs and other non-profits. **The Waiting Period** Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$25-50. Fri/29, 8pm; Sat/30, 5pm. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. *Note: review from an earlier run of the same production.* (Avila) **SFBG**

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FAITH IN FLOW

Grace Cathedral's yoga team talk love, church, and the Christian-yogi connection

BY KAREN MACKLIN
culture@sfbg.com

ON THE OM FRONT Every Tuesday evening, hundreds of people flock to the Grace Cathedral Labyrinth to practice yoga with local teacher Darren Main. With Easter around the corner, I talked to Main and the Reverend Jude Harmon, who manages the program, about how this unlikely class came to be, and why it works so well in San Francisco.

San Francisco Bay Guardian
Darren, how did you wind up teaching the class at Grace Cathedral?
Darren Main Jamie Lindsay, a yoga teacher who had been attending Grace Cathedral for years, started the class there. When he moved to New York in 2009, he asked me if I would take the class. I had long admired Grace Cathedral for both its architectural wonder as well as how it has been on the cutting edge of social justice and spiritual equality. Right from the start I could feel something magical happening. What started off as a small group of students has now grown to over 300 people each week.

SFBG How does yoga fit in at the church?

Jude Harmon Grace Cathedral was established with the founding vision "to be a house of prayer for all people." We were at the forefront of civil rights, welcoming Martin Luther King Jr. to preach here, and we paved the way forward for the embrace of LGBT people in the sacramental life of the Church long before it became the norm at a national level. This yoga class is just a natural extension

of our commitment to welcome all people, from every walk of life, and to support them in their spiritual growth.

SFBG What's it like to teach yoga at Grace?

DM It's an amazing experience. You can't help but feel something sacred by simply walking through the door. It's like teaching in the Taj Mahal or the Great Pyramid. People come from all over the world just to see this building, walk its labyrinth, and admire the architecture and artwork. I am moved to tears sometimes when I think of how much this cathedral — and specifically doing yoga in this cathedral — represents the magic of San Francisco.

SFBG Do you have to be a church-goer to attend?

DM Not at all. Yoga is a science, not a religion and so it requires no belief to be effective as a practice for quieting the mind, opening the heart, and balancing the body. In fact, many atheists find yoga extremely rewarding. Non-Christians attend the class for the community, the practice, and the beauty of the cathedral.

SFBG Can yoga enhance one's spiritual practice?

DM Yes, because it helps us to more easily access the divine when we have a quiet mind, a balanced body and an open heart. Yoga can also be a way of exploring the same universal questions that religion explores, like "why are we here?" and "who are we?"

SFBG Does the practice of yoga connect in any way to the practice of Christianity?

JH I remember the first time I saw the yoga students ascending Grace Cathedral's great steps in droves on the dusk of a July evening. They seemed like angelic visitors from some Hyperion realm. But they weren't carrying Books of Common Prayer in their hands, or hymnals, or even Bibles — they were carrying yoga mats! While most of them wouldn't dream of setting foot in a church for a traditional Eucharist, I felt my heart bond with them. At the heart of a yogic practice, just as at the heart of our Eucharistic practice, is the possibility of a self-integration that opens out our consciousness toward the world in compassion.

SFBG What is the yoga class like?

DM Given that the class is so diverse in terms of age, physical ability, and level of yoga practice, I focus on the more gentle and meditative side of yoga. The cathedral itself invites a more inward and contemplative experience as well, so it is really a perfect fit. Every week, I invite Bay Area musicians who have a transcendent quality to play at class.

SFBG Why do you think a class like this became so popular in San Francisco?

DM San Francisco has always been known for being open-minded, and that quality makes people open to the unique experience of doing yoga in a church. That said, I would not be at all surprised if we see this idea spreading beyond the Bay Area over the next 10 years or so. **SFBG**

Karen Macklin is a writer and yoga teacher in San Francisco.

HOSPITABLE PECTORALS

Hire the Bare Bachelors for PG-13 shock value
and tasty cocktails

BY CAITLIN DONOHUE
caitlin@sfbg.com

SEX The clan I had assembled that day in my living room had little idea what was in store for them.

"So they're strippers?" one of my friends hoped, fingering their tumbler of champagne.

"Not strip-pers, they're sexy butlers. Same tipping rules," I said. "They'll serve drinks and do ice-breakers." "Oh."

The parties in our living room are rarely in need of icebreakers, but the offer from the Bare Bachelors (www.barebachelor.com) to do a test run at a hastily-organized cocktail hour in honor of my roommate's birthday — for journalism, mind you — was not one, I felt, a thinking person would pass up.



"I was looking for this kind of business and it didn't exist in San Francisco." I've installed Bare Bachelors founder Maureen Downey at my kitchen table so we can talk as two of her "actors, models, bartenders, or whatever," attired in jockey briefs, aprons, and bow ties prepare Cazadores-and-grapefruit-sodas for the suddenly-awkward guests in the living room.

Downey, who tells me her previous career was in medical device clinical research, envisioned a party service less "dated" than strippers, but still sexy. It's a combination that makes sense for the straight 30-something lady clientele Bare Bachelors has been attracting, mainly through word of mouth, since 2010. Downey's Bachelors are

self-aware, scantily clad caterers. She hopes to expand the clientele base.

For individuals well used to groin-thrusting go-go's under strobe lights — or Dolores Park on a sunny day, as one of my guests pointed out — the Bare Bachelors' impressive pectorals will not have quite the same novelty. But they charmed the god-

damn pants off of the birthday boy, were handsome, and managed to get surprisingly candid during the game of Never Have I Ever they happily catalyzed.

So candid, I thought I'd open up the party to a little Q&A for my guests. Which was a mistake.

"So if someone, like, gave you a little more money will you, you know, go *further?*," inquired another roommate emboldened by her tequila-and-grapefruit.

"No, absolutely not." The Bare Bachelors tittered nervously, pecs unsure about the appropriate course of action under this kind of scrutiny.

"Do you consider yourself sex workers?," her line of questioning pressed on, unrelenting in its desire to contextualize the Bachelors.

"No, definitely not." The room pondered its next probe, but was unable to go further down the rabbit hole before one of my more socially-sensitive friends effectively closed interrogations.

Post-Bachelors, we reconvened for a processing session. Results were mainly favorable: "not creepy," "tried to mesh with the group," "the biggest problem was that there were no tits," "visibly shy," "pretty tasty drinks," and perhaps most succinctly: "really sexy, and they had ass hair!" **SFBG**

THIS WEEK'S SEXY EVENTS

Spring Breakers Various Bay Area theaters. ATL twins, Gucci Mane, Vanessa Hudgens, blatant perversion of typical crime movie gender roles — Harmony Korine's latest cult classic is the sexiest film of 2013 and you should see it before you get secondhand sick of the catchphrases.

Goodbye Gauley Mountain Sat/30, dinner 630pm, screening 7pm, \$10-100. Center for Sex and Culture, 1349 Mission, SF. www.sexandculture.org. Feminist porn pioneer Annie Sprinkle and partner Beth Stephens premiere the couple's documentary on their ecosexual relationship with the Appalachian mountains and the crusade to stop destructive mining practices. Come early for the pre-screening vegan Appalachian dinner.

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THIS FIST STYLE

BY L.E. LEONE

le.chicken.farmer@yahoo.com

IN THE GAME At the beginning of class, the children of the Oakland Kajukenbo Kwoon circle up and take a knee, with their heads bowed and their little fists pressed into the hardwood.

"I am powerful!" one little voice squeaks.

"I am fierce!" shouts the next.

"I am speedy!"

"I am unstoppable!"

It's so freakin' cool I don't know what to do with myself and have to play with my phone just to keep from crying. They are learning something I wish I'd learned at five: how to have a say in things.

"I am somebody!" ... is my personal favorite.

According to Sifu Kate Hobbs, a fifth-degree black belt and chief instructor of the school, vocalization is an integral part of self-defense. She lists "a voice that comes from deep in the guts" right alongside physical skills, agility, and timing, as factors she hopes will give her students a valuable edge if they are ever attacked.

For her, it's all about the repetition of techniques and drills.

"I don't spend any class time talking about what students might do if this or that happens," she said. "Students are expected to attend regularly, engage fully, practice on their own, and stay for their whole lives."

Kajukenbo, an American-made martial art, was established in the late 1940s in a violent Honolulu neighborhood by five black belts in five different Eastern disciplines — one of whom also happened to be Hawaii's welterweight champion. So add a little Western pugilism to the mix.

Through this fist style, stilts the official Kajukenbo motto, *one gains long life and happiness*. The focus from the start — and Hobbs most definitely carries this torch — was on realism. Street smarts.

"Kajukenbo is beautiful and tough," Hobbs told me. "It was created so men could kick other men's asses if they got fronted on." She described her own two Kajukenbo teachers as tough Irish-American women, and said she has tended — being herself of Irish descent — toward their "practicality and gritty-but-humorous self expression."

Hobbs, who teaches a "Little Tigers" class for 3-5-year-olds, as well as older kids and adults, quoted Sijo Adriano Emperado, one of the five founders of Kajukenbo, as saying that "a great class was one where

blood was shed."

OK. But also, it's cute. At least watching kindergartners practice "this fist style" is.

The parents who line the sidelines with me at the St. Columba Church in North Oakland seem sometimes mesmerized, sometimes traumatized, and sometimes proud as punch(es), watching their li'l beloveds stumble and soar through a variety of agility drills, jabs, and kicks.

I can speak for myself. Underlying everything, there is a sense of incredible gratitude, watching the kids I love (and worry about), as if they were my own, learn and practice something fundamentally important: using their five senses, their voice, and their bodies to not only defend themselves, but express what happened afterwards.

Sifu Kate, as they all call Hobbs, has a way with kids, and I feel like I could learn a little Nanny Fu from her, too. Without any perceivable effort, she has their respect and, generally speaking, their attention.

"I think I have a great combination of patience with the wild and unfettered nature of humans, and the timing of the drills and lessons," she told me.

Watching my charge, Chunk de la Cooter, going through the running drills, forwards, backwards, skipping, grapevining, leaping, twirling — with an athletic grace I hadn't yet seen in her — of course I couldn't help imagining her with a soccer ball. And vowed to stay healthy enough to play on her rec league team one day.

When she's 21, I'll be 65. But that's OK. I'm inspired, and she's in excellent hands.

"Is Kung Fu sports?" I asked her in the car, driving home.

"No," she said.

Then, after a brief period of reflection, she said: "Yes."

Then: "We'll ask Daddy."

Hobbs, who I also asked, said, "I don't think martial arts practice is anything like team sports. It is very individual and the competition is personal."

"We partner and we need each other to learn, and we bond," she said, "but it has a totally different tenor."

Among the lessons she feels are most important: Commitment, focus, love, self-respect ... "Connect with the world," she said. "Be open and curious, not afraid and careful, but large and messy and ugly." **SFBG**

OAKLAND KAJUKENBO KWOON

www.oaklandkajukenbokwoon.com

sifikate.hobbs@gmail.com

ARTS + CULTURE ON THE CHEAP



DAVID CRONIN CAPTURES JUGGALOS IN THEIR ELEMENT IN HIS NEW BOOK

Image courtesy of Gallery Carte Blanche and David Cronin

WEDNESDAY 27

Easter Egg Spoon Race Castro Farmers Market, Noe and Market, SF. www.pcfma.com. 4-8pm, free. The Easter bunny might bring you some sugary sweets but only the Castro Farmers Market can offer carrot cash — and that only to those who show up in their best Easter outfit or bonnet today. Shop for yummy local veggies and try your hand at the egg spoon race. Winners will receive a special trophy and produce bag.

THURSDAY 28

Radical Women gathering New Valencia Hall, 747 Polk, SF. www.radicalwomen.org. 7pm, free. Get informed on the fight to save public education at City College of San Francisco, learn about the Radical Women campaign, and enjoy a home cooked dinner for a \$7.50 donation.

The Bold Italic's Microhood Crawl Market and Sixth St., SF. Facebook: Meet a Microhood. 6-8pm, free. RSVP encouraged. For their second annual microhood party The Bold Italic and Yammer explore yet another cutely titled city stretch. This time it's "Mid-Riff," as they've dubbed the area of Market Street between Sixth and Seventh Streets. Head over to munch on discounted eats, complimentary drinks, art openings, and live performances at the businesses in the area.

FRIDAY 29

Feature Friday at Public Market Emeryville Public Market Emeryville, 5959 Shellmound, Emeryville. www.publicmarketemeryville.com. 6-8pm, free. Public Market's ongoing Feature Fridays event will include toe-tapping music by Mike Sugar and the youthful Flim Flam. While you get your groove on you can also check out the work of this week's featured artists Philip Ng and Luka Dziubyna or chow down at one of the 20 restaurants the market has to choose from.

The Gathering of the Juggalos book signing Gallery Carte Blanche, 973 Valencia, SF. www.gallerycarteblanche.com. 6-9pm, free. Portland based photographer David Cronin delves deep into the mysterious world of Juggalos in his new book — which he shot at the annual music festival The Gathering of the Juggalos. Cronin will be at Carte Blanche tonight to sign books and speak about his experience photographing this subculture.

SATURDAY 30

"Hand to Mouth" Spoken word Rebound Bookstore, 1611 Fourth St., SF. www.everythingindicates.com. 4-6pm, free. Has the new Bay Bridge "Bay Lights" installation left you at a loss for words? This group of poets have no such problem. They've bound their thoughts up in a new book titled Everything Indicates and six of the 28 featured bards will be present tonight to read and share their impression of the light spectacle.

Lakeshore Plant Exchange 3811 Lakeshore, Oakl. plantexchange.wordpress.com. Noon-4pm, free. Bring gardening item for admission. Congregate with fellow green thumbs and exchange

gardening goodies. Participants must bring plants or garden items such as: clay pots, decorative items, umbrellas tools, equipment, books on gardening, stepping stones, etc. All types of plants are welcome — from cuttings to full size.

"A Night of Utopian Gestures" YBCA, 701 Mission, SF. www.ybca.org. 7-10pm, free. To bring the YBCA's current exhibit "Without Reality There Is No Utopia" to life, this evening will include a mix of artsy festivities. There will be multimedia installations on social movements, politics, information, and the power of media. Tonight will consist of performances by Israeli artist Dana Yaholomi and Michael Swaine — leader of performance research group Public Movement. Music by Snow Angels and Micropixies are also promised.

The Secret Life of Slugs and Snails San Francisco Botanical Garden 1199 Ninth Ave., SF. www.sfbg.org. 10:30am-noon, free with registration and RSVP. David George Gordon sheds some light on the fascinating lives of slugs and snails in his new book *The Secret Life of Slugs and Snails: Life in the Very Slow Lane*. Gordon will be discussing his new book this morning and sharing imparting some snippets of snail knowledge to attendees.

SUNDAY 31

Hunky Jesus Contest Dolores Park. www.thesisters.org. 11am-4pm, free. There's no Easter Sunday experience comparable to one spent in Dolores Park. Back for its 34th year The Sisters of Perpetual Indulgence — a queer nonprofit organization — will be putting on an Easter egg hunt for the kiddies at 11am, the always entertaining Hunky Jesus contest in the afternoon, and other eye catching performances throughout the day. If you want to score some free food today come by the park on Saturday and help the sisters get the park sparkly clean.

Sister Spit tour kick-off reading San Francisco Public Library, 100 Larkin, SF. www.sfppl.org. 2pm, free. Started in the early 1990s as a place for queer women to share their words with the Bay Area, Sister Spit has now toured the world, opened up to queers and queer supporters of all stripes, and birthed a publishing imprint. Send off Michelle Tea, Ali Liebegott, Texta Queen, DavEnd, and more writers and artists on the latest iteration of their famous bus tours.

TUESDAY 2

Marching Through History with Cesar Chavez J. Paul Leonard Library, Labor Archives and Research Center, 1630 Holloway, Room 460, SF. www.library.sfsu.edu. Through September 30. Opening reception: 5-7pm, free. This exhibit captures life in the fields and on the picket line for Cesar Chavez and the other members of the United Farm Workers. The show features images by official UFW photographer Cathy Murphy, whose intimate photos offer a human portrayal of this iconic hero. Light refreshments and a slide show presentation by Murphy will take place at tonight's reception.

Bollywood performance at Macy's Flower Show 170 O'Farrell, SF. 6pm, free. UC Berkeley's Bollywood dance group Azaad will be at Macy's tonight for a performance that brings a fresh spin to the dance style. The theme for this year's show is "The Painted Garden," which celebrates the rich jewel tones, gleaming golds, and spicy earth tones of South Asia. Special events will be happening at Macy's until April 7. Check the website to participate in the flowery fun. **SFBG**

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Images: (Clockwise from top left) Photograph by Adrian Arias, © FAMSF, Photograph by Justine Highsmith, Photograph by Justine Highsmith, Photograph by Asta Karalis, © FAMSF

Friday March 29
6-8:45 pm
FREE EVENTS

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GUARDIAN



ALTERNATIVE MEDICINE

Got Hollywood fatigue? Seek out 'Starbuck' and 'The Silence'

BY DENNIS HARVEY

arts@sfbg.com

FILM No country exports mainstream films to the extensive success that the US does. To the frequent chagrin of local filmmakers and cultural watchdogs, Hollywood dominates many nations' box offices, non-English-speaking ones included. Nor do we reciprocate much — there remains a wide separation between what are perceived as commercial entertainments and "art house" films, with foreign-language (or even just British) ones almost invariably limited to the latter category.

We've all rolled our eyes at otherwise sophisticated people moaning that they can't be bothered with even the most accessible movie in another language because subtitles are too much trouble. As a result, 'murricans seldom hazard big-screen exposure to anything but the most rarefied, prize-winning, serious, or conceptually novel features from other nations. While we feed them plenty of our mall flicks, their less-than-exceptional homegrown genre movies are considered to have little marketable value here. (Save as fodder for remakes, of course.)

So it's a tiny bit unusual when one week brings openings of two movies unlike in every aspect save their being solid if unremarkable examples of mainstream hits abroad. French-Canadian comedy *Starbuck* and German crime thriller *The Silence* are both an uptick or two above "decent," but they hardly sport the thematic-stylistic edginess or other qualities that usually win US distribution. They're just kinda fun.

Maybe "fun" is a tasteless way to describe *The Silence*, which hinges on pederasty and child murder — though in the end this is more an intelligent pulp thriller than serious address of those issues, uneasily as it straddles both at times. In 1986 two men abduct an 11-year-old girl — one the initially excited, then horrified observer to the second's murderous sexual assault. Twenty-three years later, another young girl disappears in the same place under disturbingly identical circumstances.

This event gradually pulls together a large cast of characters, many initial strangers — including the original victim's mother (Katrin Sass) and the just-retired detective (Burghart Klaubner) who failed to solve that crime; parents (Karoline Eichhorn, Roeland Wiesnekker) of the newly disappeared teen, who experience full-on mental meltdown; a solidly bourgeoisie husband and father of two girls (Wotan Wilke Möhring), inordinately distressed

by this repeat of history; and the erstwhile friend he hasn't contacted in decades, an apartment-complex handyman with a secret life (Ulrich Thomsen).

Part procedural, part psychological thriller, part small-town-community portrait, director-scenarist (from Jan Costin Wagner's novel) Baran bo Odar's *The Silence* is just juicy and artful enough to get away with occasional stylistic hyperbole. Let alone having enough subplot intrigue and weirdo characterizations — Sebastian Blomberg's spazzy grieving-widower police detective is a bit much, in the Anthony Perkins tradition — to float a miniseries. It's a conflicted movie, albeit handled with such engrossing confidence that you might not notice the credibility gaps. At least until thinking it over later. Which, don't.

There's no complicated narrative brain-teasing in *Starbuck*, which has a great (if not entirely original) comedic concept it chooses to play seriocomedically — i.e., less for the laughs it seldom earns than for the heart-tugging it eventually pretty much does. An ingratiatingly rumpled Patrick Huard (a major Quebec star best known for the mega-hit *Les Boys* series and 2006's *Good Cop, Bad Cop*) plays David, erstwhile stellar contributor to a Montreal sperm bank in his salad days. Now older but no wiser, he finds himself confronted by the reality of 533 biologically fathered, now-grown offspring who've filed a class action lawsuit to discover his identity even as he deals with mob debt and an exasperated, pregnant semi-ex-girlfriend (Julie LeBreton).

This is one of those "loser man-boy must semi-grow up fast amid crisis, finding family values en route" scenarios tailor-fit for Adam Sandler. That said, the overlong, stubbornly endearing *Starbuck* is so much less insufferable than anything Sandler has made since ... um, ever? Halfway through, this agreeable movie gets clever — as David stumbles into a meeting of his prodigious anonymous progeny — and remains reasonably so to the satisfyingly hard-won happy ending.

It's still got moments of contrivance, editorial fat (too many montages, for one thing), and more climactic hugs than any self-respecting dramedy needs to get the redemptive point across. Yet it's also got something few comedies of any national origin have today: a lovely, distinctive, bright yet non-cartoonish wide screen look. **SFBG**

THE SILENCE opens Fri/29 in Bay Area theaters;
STARBUCK opens Fri/29 in SF.

MIND-DOGGING

Quentin Dupieux's latest is weird, but not enough

BY CHERYL EDDY

cheryl@sfbg.com

FILM Poor Dolph Springer. His life's already oozing downhill — he's been unemployed for months and yet continues to show up at his old job, to the white-hot annoyance of his former co-workers — when his beloved dog, Paul, goes missing. His favorite backyard palm tree is suddenly a pine tree. His alarm clock flips from 7:59 to 7:60 every morning. Pretty much everyone he meets, from a pretty pizza-restaurant cashier to a traffic cop to the "top-level detective" who gets drawn into the search for Paul, behaves precisely the opposite of whatever normal would seem to be. What's a lonely man living in a permanent state of mindfuck to do?

Wrong is the latest surrealist-subversive comedy from writer-director-cinematographer-editor Quentin Dupieux, who rightly earned a cult following for 2010's wickedly funny *Rubber* (about a tire that goes rogue after summoning *Carrie*-like powers of destruction). The French filmmaker — also known by his musical pseudonym, Mr. Oizo — attempts a slightly more conventional tale with *Wrong*; *Rubber*'s Jack Plotnick stars as the hapless Dolph. Unfortunately, for all its deadpan weirdness, *Wrong* contains nothing so genius as that diabolical tire.

However, few movies do, and for every element that telegraphs forced quirk (rain pours down indoors at Dolph's office, because ... why?), there are several that actually do work. As Dolph's gardener, Victor, French comedian Eric Judor mixes his thick accent with hilariously dry line readings, and the detective character (*Eastbound & Down*'s Steve Little) dresses exactly like Indiana Jones for reasons unknown — which is just as nonsensical as the rain thing, but funnier for being more subtle.

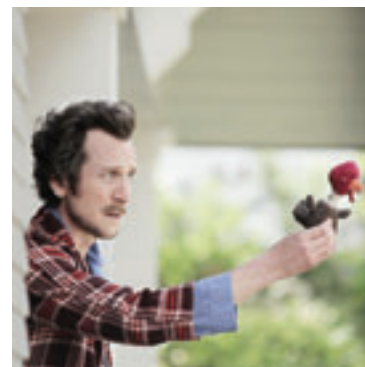
The lost-pet narrative that propels the story is nothing original, though Dolph's quest is perhaps more existential than, say, Diane

Keaton's in last year's not-dissimilar (but much warm-fuzzier) *Darling Companion*. Both films put forth the idea that humans and dogs can communicate telepathically — though in *Wrong*, it's made out to be hilariously literal. Soon after Paul vanishes, Dolph learns he's been pooch-napped by one Master Chang (William Fichtner, sporting a rat tail), a Zen-ish self-help guru who steals other peoples' pets at random to make sure they're being properly appreciated. Traditionally, he returns the animals once everyone's attitude has been properly realigned, but there's been, uh, a complication with Paul, who is now well and truly MIA.

As Dolph rightfully freaks out — amid even more bad news, like when his boss (who already fired him once) tells him he *really* needs to stop hanging around, or when the pizza clerk turns shrill and decides that Dolph is her destiny — the Master tries to soothe him. See, he happens to be the author of a two-volume series, *My Life, My Dog, My Strength*, featuring clip-art illustrations ("Diagram 13-D: Mind Link") that instruct humans on making psychic connections with their canines. Just mind-link with Paul, and he'll be found!

If that sounds like a lot to take in, it is. I didn't even get to the subplot about Dolph's neighbor who goes jogging every morning, but has a mental block against admitting it. (This "joke" is made more than once.) Though *Wrong* is a mere 90-something minutes, its deliberately slow pace and frustratingly even keel can be off-putting. Clever touches, like the use of ominous sound flourishes at seemingly innocuous moments, enhance the film's overall bizarro-world milieu. But its overall success likely depends not on Dupieux's artistic choices, but on the individual viewing it — and whether or not he or she finds its details tedious, twee, or transcendent. Me, I miss the tire. **SFBG**

WRONG opens Fri/29 at the Roxie.



FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house show-times, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

From Up on Poppy Hill Hayao (dad, who co-wrote) and Goro (son, who directed) Miyazaki collaborate on this tale of two high-school kids — Umi, who does all the cooking at her grandmother’s boarding house, and Shun, a rabble-rouser who runs the school newspaper — in idyllic seaside Yokohama. Plans for the 1964 Olympics earmark a beloved historic clubhouse for demolition, and the budding couple unites behind the cause. The building offers a symbolic nod to Japanese history, while rehabbing it speaks to hopes for a brighter post-war future. But the past keeps interfering: conflict arises when Shun’s memories are triggered by a photo of Umi’s father, presumed lost at sea in the Korean War. There are no whimsical talking animals in this Studio Ghibli release, which investigates some darker-than-usual themes, though the animation is vivid and sparkling per usual. Hollywood types lending their voices to the English-language version include Jamie Lee Curtis, Christina Hendricks, Ron Howard, and Gillian Anderson. (1:31) *California, Embarcadero*. (Eddy) **GI Joe: Retaliation** Bruce Willis, Dwayne Johnson, and Channing Tatum star in this sequel to the 2009 toy-spawned action hit. (1:50) *Marina*. **The Host** *Twilight* author Stephenie Meyer’s sci-fi novel gets the big-screen treatment, with a cast headed up by Saoirse Ronan (2011’s *Hanna*). (2:01) *Presidio*.

Mental Toni Collette is a batshit Mary Poppins in this side-splitting comedy about one family and Australia’s identity as the world’s Island of Misfit Toys. According to Shaz (Collette), she and her pit bull Ripper (pronounced “Reippah”) came to the town of Dolphin Head to fulfill their destiny. It’s there philandering Mayor Moochmore (a brilliant Anthony LaPaglia) employs her informally as a “babysitter” (the film’s biggest plot hole). Moochmore’s a pathetic excuse for a dad but he needs someone to take care of his five daughters, since he’s finally pushed his wife into nervous-breakdown mode. Everything in Dolphin Head exists on a fulcrum: when Shaz takes the girls to climb a mountain one asks, “What’s the point of climbing to the top?”, and Shaz answers, “Not being at the bottom.” *Mental* is not a far cry from the director’s last big import, *Muriel’s Wedding*, the 1994 film that made Collette a star. Everyone’s nuts here, the message goes, but if we’re confident enough in ourselves, we can sway the rest into seeing how our insanity is better than theirs — or at least strong enough to withstand sharks, knife fights, and pit bulls. Good times, mate, good times. (1:56) *Sundance Kabuki*. (Vizcarrondo) **The Sapphires** The civil rights injustices suffered by these dream girls may be unique to Aboriginal Australians, but they’ll strike a chord with viewers throughout the world — at right about the same spot stoked by the sweet soul music of Motown. Co-written by Tony Briggs, the son of a singer in a real-life Aboriginal girl group, this unrepentant feel-gooder aims to make the lessons of history go down with the good humor and up-from-the-underdog triumph of films like *The Full Monty* (1997) — the crucial difference in this fun if flawed comedy-romance is that it tells the story of women of color, finding their voices and discovering, yes, their groove. It’s all in the family for these would-be soul sisters, or rather country cousins, bred on Merle Haggard and folk tunes: there’s the charmless and tough Gail (Deborah Mailman), the soulful single mom Julie (Jessica Mauboy, an *Australian Idol* runner-up), the flirty Cynthia (Miranda Tapsell), and the pale-skinned Kay (Shari Sebbens), the latter passing as white after being forcibly “assimilated” by the government. Their dream is to get off the farm, even if that means entertaining the troops in Vietnam, and the person to help them realize that checkered goal is dissolute piano player Dave (Chris O’Dowd). And O’Dowd is the breakout star to watch here — he adds an loose, erratic energy to an otherwise heavily worked story arc. So when romance sparks for all Sapphires — and the racial tension simmering beneath the sequins rumbles to the surface — the easy pleasures generated by O’Dowd and the music (despite head-scratching inclusions like 1970’s “Run Through the Jungle” in this 1968-set yarn), along with the gently handled lessons in identity politics learned, obliterate any lingering questions left sucking Saigon dust as the narrative plunges forward. They keep you hanging on. (1:38) (Chun) **The Silence See** “Alternative Medicine.” (1:59) *Opera Plaza, Shattuck*. **The Spanish Mirth: The Comedic Films of Luis Garcia Berlanga** Noted for his dexterity in outwitting the vigilant censors of Franco’s regime while get-



SAORISE RONAN IN SCI-FI DRAMA *THE HOST*

PHOTO BY ALAN MARKFIELD

ting away with subversive themes, Berlanga’s long career outlasted the despot’s by several decades. His social satires are showcased in this Pacific Film

Archive retrospective of seven features that run a gamut from parodies of Spanish cultural stereotypes
CONTINUES ON PAGE 38 >>

THE MOST TALKED-ABOUT MOVIE OF THE YEAR IS ALSO DANGEROUS AND SUBVERSIVE!

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Movie poster for *Spring Breakers* featuring Selena Gomez, Vanessa Hudgens, Ashley Benson, Rachel Korine, and James Franco. The poster includes the title "SPRING BREAKERS", the director "A FILM BY HARMONY KORINE", and the website "SPRINGBREAKERSMOVIE.COM". At the bottom, it says "NOW PLAYING AT THEATERS EVERYWHERE!" and "CHECK DIRECTORIES FOR SHOWTIMES NO PASSES ACCEPTED".

To advertise in our film section call 415-585-9098.

Advertisement for the movie *Evil Dead*. It features the TriStar and Guardian logos, the text "INVITE YOU AND A GUEST TO SEE", and a large image of the movie poster. The poster includes the title "THE MOST TERRIFYING FILM YOU WILL EVER EXPERIENCE.", the movie title "EVIL DEAD", and the release date "APRIL 5". Below the poster, it says "ON APRIL 2 AT 7:00PM IN SAN FRANCISCO" and "To enter-to-win two admit-one passes, email your name with the subject line: SFBG EVIL DEAD to: sfbgpromos@sfbg.com". It also mentions "Passes are limited and will be distributed on a first-come, first-served basis, while supplies last." and "EVIL DEAD IS RATED R FOR STRONG BLOODY VIOLENCE AND GORE, SOME SEXUAL CONTENT AND LANGUAGE." At the bottom, it says "IN THEATERS APRIL 5!" and provides the website "evildead-movie.com", Facebook link "Facebook.com/EvilDead", and hashtag "#EvilDead".

CONT>>

(as when villagers hungry for postwar economic-incentive dough try to look like the essence of tourist-friendly quaintness in 1953's *Bienvenido, Mr. Marshall!*) to literal gallows humor (1964's *The Executioner*) and kinky black comedy (Michel Piccoli as a mild-mannered dentist carrying on an "affair" with a realistic sex doll in *Tamano Natural*, a.k.a. *Life Size*). Once Franco finally kicked the bucket, the frequently prize-winning filmmaker let loose with 1978's anarchic *La Escopeta Nacional*, a.k.a. *The National Shotgun*, leaving no formerly sacred cow unmilked. He remained active until a few years before his 2010 death at age 89. The PFA series (running March 29-April 17) offers archival 35mm prints of these movies that remain esteemed at home but are relatively little-known today abroad. *Pacific Film Archive*. (Harvey)
Starbuck See "Alternative Medicine." (1:48) *Embarcadero*.
Tyler Perry's Temptation: Confessions of a Marriage Counselor This is a PG-13 movie with

the tag line "Seduction is the devil's playground." (2:06) *Shattuck*.
Wrong See "Mind-Doggling." (1:34) *Roxie*.

ONGOING

Admission Tina Fey exposes the irritating underbelly of the Ivy League application process as Princeton admissions officer Portia Nathan. When her school falls to number two in *U.S. News and World Report's* annual ranking, Portia and her colleagues are tasked by their boss (Wallace Shawn) with boosting application numbers to bring the university back into the lead. Alterna-school headmaster John Pressman (Paul Rudd) has one more applicant to add to the pile: a charmingly gawky autodidact named Jeremiah (Nat Wolff), who John is convinced is the child Portia gave up for adoption back when they were both students at Dartmouth. Stuck in a dreary 10-year relationship with an English professor (Michael Sheen) whose bedtime endearments consist of absentmindedly patting her on the head while reading aloud from *The Canterbury Tales*,

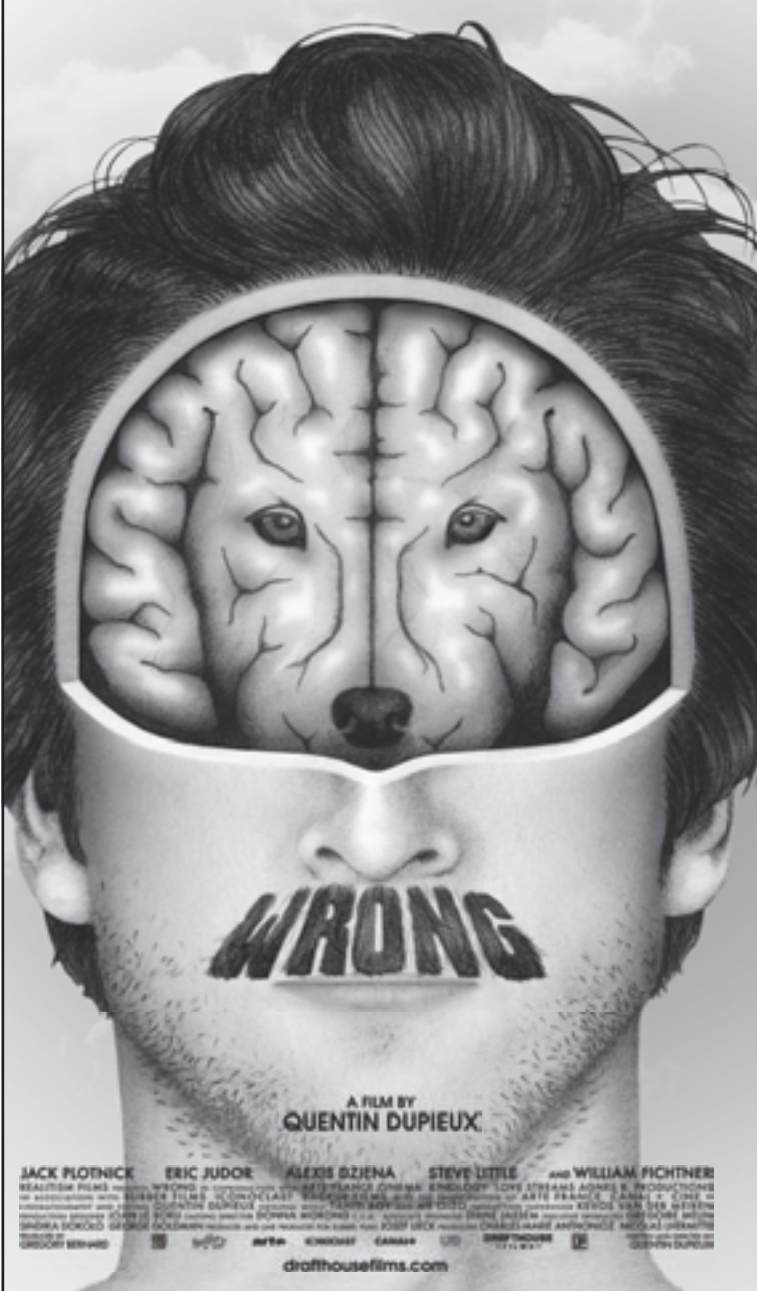
and seeming less than thrilled with the prospect of another season of sifting through the files of legacies and overachievers, Portia is clearly ripe for some sort of purgative crisis. When it arrives, the results are fairly innocuous, if ethically questionable. Directed by Paul Weitz, the man responsible for bringing *Little Fockers* (2010) into the world, but *About a Boy* (2002) as well, *Admission* is sweet and sometimes funny but unmemorable, even with Lily Tomlin playing Portia's surly, iconoclast mother. (1:50) *Marina, 1000 Van Ness, SF Center, Sundance Kabuki*. (Rapoport)
Barbara The titular figure (Nina Hoss) looks the very picture of blonde Teutonic ice princess when she arrives — exiled from better prospects by some unspecified, politically ill-advised conduct — in at a rural 1980 East German hospital far from East Berlin's relative glamour. She's a pill, too, stiffly formal in dealings with curious locals and fellow staff including the disarmingly rumped, gently amorous chief physician Andre (Ronald Zehrfield). Yet her stern prowess as a pediatric doctor is softened by atypically protective behavior toward

teen Stella (Jasna Fritzi Bauer), a frequent escapee from prison-like juvenile care facilities. Barbara has secrets, however, and her juggling personal, ethical, and Stasi-fearing priorities will force some uncomfortable choices. It is evidently the moment for German writer-director Christian Petzold to get international recognition after nearly 20 years of equally fine, terse, revealing work in both big-screen and broadcast media (much with Hoss as his prime on-screen collaborator). This intelligent, dispassionate, eventually moving character study isn't necessarily his best. But it is a compelling introduction. (1:45) *Opera Plaza, Shattuck*. (Harvey)
Birth Story: Ina May Gaskin and the Farm Midwives When Ina May Gaskin had her first child, the hospital doctor used forceps (against her wishes) and her baby was sequestered for 24 hours immediately after birth. "When they brought her to me, I thought she was someone else's," Gaskin recalls in Sara Lamm and Mary Wigmore's documentary. Gaskin was understandably flummoxed that her first experience with the most natural act a female body can endure was as inhuman as the subject of

an Eric Schlosser exposé. A few years later, she met Stephen Gaskin, a professor who became her second husband, and the man who'd go on to co-found the Farm, America's largest intentional community, in 1971. On the Farm, women had children, and in those confines, far from the iron fist of insurance companies, Gaskin discovered midwifery as her calling. She recruited others, and dedicated herself to preserving an art that dwindles as the medical industry strives to treat women's bodies like profit machines. Her message is intended for a larger audience than granola-eating moms-to-be: we're losing touch with our bodies. Lamm and Wigmore bravely cram a handful of live births into the film; footage of a breech birth implies this doc could go on to be a useful teaching tool for others interested in midwifery. (1:33) *New Parkway, Roxie*. (Vizcarrondo)
The Gatekeepers Coming hard on the heels of *The Law in These Parts*, which gave a dispassionate forum to the lawmakers who've shaped — some might say in pretzel form — the military legal system that's been applied by Israelis to Palestinians for decades, Dror Moreh's documentary provides another key insiders' viewpoint on that endless occupation. His interviewees are six former heads of the Shin Bet, Israel's secret service. Their top-secret decisions shaped the nation's attempts to control terrorist sects and attacks, as seen in a nearly half-century parade of news clips showing violence and negotiation on both sides. Unlike the subjects of *Law*, who spoke a cool, often evasive legalese to avoid any awkward ethical issues, these men are at times frankly — and surprisingly — doubtful about the wisdom of some individual decisions, let alone about the seemingly ever-receding prospect of a diplomatic peace. They even advocate for a two-state solution, an idea the government they served no longer seems seriously interested in advancing. *The Gatekeepers* is an important document that offers recent history examined head-on by the hitherto generally close-mouthed people who were in a prime position to direct its course. (1:37) *Opera Plaza, Shattuck*. (Harvey)
Ginger and Rosa It's the 1960s, nuclear war is a real possibility, and nuclear-familywar is an absolute certainty, at least in the London house occupied by Ginger (Elle Fanning), her emotionally wounded mother (*Mad Men's* Christina Hendricks), and her narcissistic-intellectual father (Alessandro Nivola). In this downbeat coming-of-age tale from Sally Potter (1992's *Orlando*), Ginger's teenage rebellion quickly morphs into angst when her BFF Rosa (*Beautiful Creatures'* Alice Englert) wedges her sexed-up neediness between Ginger's parents. Hendricks (playing the accordion — just like Joan!) and Annette Bening (as an American activist who encourages Ginger's political-protest leanings) are strong, but Fanning's powerhouse performance is the main focus — though even she's occasionally overshadowed by her artificially scarlet hair. For an interview with writer-director Potter, visit www.sfbg.com/pixel_vision. (1:30) *Albany, Embarcadero, Smith Rafael*. (Eddy)
Happy People: A Year in the Taiga The ever-intrepid Werner Herzog, with co-director Dmitry Vasyukov, pursues his fascination with extreme landscapes by chronicling a year deep within the Siberian Taiga. True to form, he doesn't spend much time in the 300-inhabitant town nestled amid "endless wilderness," accessible only by helicopter or boat (and only during the warmer seasons); instead, he seeks the most isolated environment possible, venturing into the frozen forest with fur trappers who augment their passed-down-over-generations job skills with the occasional modern assist (chainsaws and snowmobiles are key). Gorgeous cinematography and a curious, respectful tone elevate *Happy People* from mere ethnographic-film status, though that's essentially what it is, as it records the men carving canoes, bear-proofing their cabins, interacting with their dogs, and generally being incredibly self-reliant amid some of the most rugged conditions imaginable. And since it's Herzog, you know there'll be a few gently bizarre moments, as when a politician's summer campaign cruise brings a musical revue to town, or the director himself refers to "vodka — vicious as jet fuel" in his trademark droll voice over. (1:34) *Roxie, Smith Rafael*. (Eddy)
The Incredible Burt Wonderstone Steve Carell dips into the men-at-work comic genre so associated with Will Ferrell: he's Burt Wonderstone, who starts out as a picked-on kid discovering his powers via a kit by Las Vegas magician Rance Holloway (Alan Arkin). The ensuing years have not been kind to Burt, a relatively decent guy struggling to shed the douchey buildup of ego, corn, and dated moves à la David Copperfield (ta-da, who magically appears), while working for benevolently threatening casino boss Doug Munny (James Gandolfini) with his child-

CONTINUES ON PAGE 40 >>

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hood best friend Anton (Steve Buscemi, reviving the naifitude of *The Big Lebowski*'s Donny) and side fox Jane (Olivia Wilde). The shot of adrenalin to the moribund heart of Burt and Anton's act: Jim Carrey's "Brain Rapist," who aims to ream his colleagues by cutting playing cards from his flesh and going to bed on fiery coals. How can the old-schoolers remain relevant? Hard work is key for Carell, who rolls out the straight-man sweetness that seem to make him a fit for romantic comedies — though his earnestness and need to be liked, as usual, err on the side of convention, while taking for granted the not-quite-there chemistry with, in this instance, Wilde. Fortunately whatever edge is lacking materializes whenever Carrey's ridiculously ombré-tressed daredevil is on screen. Using his now-battered, still-malleable features to full effect, he's a whole different ball of cheese, lampooning those who will go to any lengths — gouging, searing, and maiming — to entertain. (1:40) *1000 Van Ness, SF Center,*

Vogue. (Chun)
No Long before the Arab Spring, a people's revolution toppled the country's dictator, Augusto Pinochet, thanks in part to an ad exec who dared to sell the dream to his countrymen and women — using the relentlessly upbeat, cheesy language of a Pepsi Generation. In *No*'s dramatization of this true story, ad man Rene Saavedra (Gael Garcia Bernal) is approached by the opposition to Pinochet's regime to help them on their campaign to encourage Chile's people to vote "no" to eight more years under the brutal strongman. Rene's well-aware of the horrors of the dictatorship; not only are the disappeared common knowledge, his activist ex (Antonia Zegers) has been beaten and jailed with seeming regularity. Going up against his boss (Alfredo Castro), who's overseeing the Pinochet campaign, Rene takes the brilliant tact in the opposition's TV programs of selling hope — sound familiar? — promising "Chile, happiness is coming!" amid corny mimes, dancers, and the like. Director-producer Pablo Larraín

turns out to be just as genius, shooting with a grainy U-matic '80s video camera to match his footage with 1988 archival imagery, including the original TV spots, in this invigorating spiritual kin of both 2012's *Argo* and 1997's *Wag the Dog*. (1:50) *Embarcadero, Piedmont, Shattuck.* (Chun)
Olympus Has Fallen Overstuffed with slo-mo shots of the flag rippling (in breezes likely caused by all the hot air puffing up from the script), this gleefully ham-fisted tribute to America Fuck Yeah estimates the intelligence of its target audience thusly: an establishing shot clearly depicting both the Washington Monument and the US Capitol is tagged "Washington, DC." Wait, how can you tell? This wannabe *Die Hard*: *The White House* follows the one-man-army crusade of secret service agent Mike Banning (Gerard Butler), the last friendly left standing when the President (Aaron Eckhart) and assorted cabinet members are taken hostage by North Korean terrorists. The plot is to ridiculous to recap beyond that, though I will note that Morgan Freeman (as the Speaker of the House) gets to deliver the line "They've just opened the gates of hell!" — the high point in a performance that otherwise requires him to sit at a table and look concerned for two hours. With a few more over-the-top scenes or slightly more adventurous casting, *Olympus Has Fallen* could've ascended to action-camp heights. Alas, it's mostly just mildly amusing, though all that caked-on patriotism is good for a smattering of heartier guffaws. (2:00) *1000 Van Ness, Presidio, SF Center, Sundance Kabuki.* (Eddy)

On the Road Walter Salles (2004's *The Motorcycle Diaries*) engages *Diaries* screenwriter Jose Rivera to adapt Jack Kerouac's Beat classic; it's translated to the screen in a streamlined version, albeit one rife with parties, drugs, jazz, danger, reckless driving, sex, philosophical conversations, soul-searching, and "kicks" galore. Brit Sam Riley (2007's *Control*) plays Kerouac stand-in Sal Paradise, observing (and scribbling down) his gritty adventures as they unfold. Most of those adventures come courtesy of charismatic, freewheeling Dean Moriarty (Garrett Hedlund of 2010's *Tron: Legacy*), who blows in and out of Sal's life (and a lot of other people's lives, too, including wives played by Kristen Stewart and Kirsten Dunst). Beautifully shot, with careful attention to period detail and reverential treatment of the Beat ethos, the film is an admirable effort but a little too shapeless, maybe simply due to the peripatetic nature of its iconic source material, to be completely satisfying. Among the performances, erstwhile teen dream Stewart is an uninhibited standout. (2:03) *Embarcadero, Shattuck, Smith Rafael, Sundance Kabuki.* (Eddy)
Somebody Up There Likes Me A textbook illustration of what's so frequently right and wrong with Amerindie comedies today, Bob Blyington's feature starts out near-brilliantly in a familiar, heightened *Napoleon Dynamite*-type milieu of ostensibly normal people as self-absorbed, socially hapless satellites revolving around an existential hole at the center in the universe. The three main ones meet working at a suburban steakhouse: Emotionally

nerve-deadened youth Max (Keith Poulson), the even more crassly insensitive Sal (Nick Offerman), and contrasty nice but still weird Lyla (*Teeth*'s estimable Jess Weixler). All is well until the film starts skipping ahead five years at a time, growing more smugly misanthropic and pointless as time and some drastic shifts in fortune do nothing to change (or deepen) the characters. Still, the performers are intermittently hilarious throughout. (1:24) *Roxie.* (Harvey)
Spring Breakers The idea of *enfant terrible* emeritus Harmony Korine — 1997's *Gummo*, 2007's *Mister Lonely*, 2009's *Trash Humpers* — directing something so utterly common as a spring break movie is head-scratching enough, even moreso compounded by the casting of teen dreams Vanessa Hudgens, Selena Gomez, and Ashley Benson as bikini-clad girls gone wild. James Franco co-stars as drug dealer Alien, all platinum teeth and cornrows and shitty tattoos, who befriends the lasses after they're busted by the fun police. "Are you being serious?" Gomez's character asks Alien, soon after meeting him. "What do you think?" he grins back. Unschooled filmmakers who stumble into the theater to see their favorite starlets might be shocked by *Breakers*' hard-R hijinks. But Korine fans will understand that this neon-lit, Skrillex-scored tale of debauchery and dirty menace is not to be taken at face value. The subject matter, the cast, the Britney Spears songs, the deliberately lurid camerawork — all carefully-constructed elements in a film that takes not-taking-itself-seriously, very seriously indeed. Korine has said he prefers his films to make "perfect nonsense" instead of perfect sense. The sublime *Spring Breakers* makes perfect nonsense, and it also makes nonsense perfect. (1:34) *1000 Van Ness, SF Center, Shattuck, Sundance Kabuki.* (Eddy)
Stoker None of the characters in Park Chan-wook's English-language debut, *Stoker*, devour a full plate of still-squirming octopus. (For *that*, see Park's international breakthrough, 2003's *Oldboy*; chances are the meal won't be duplicated in the Spike Lee remake due later this year.) But that's not to say *Stoker* — with its Hitchcockian script by Wentworth Miller — isn't full of unsettling, cringe-inducing moments, as the titular family (Nicole Kidman as Evelyn, the dotty mom; Mia Wasikowska as India, the moody high-schooler) faces the sudden death of husband-father Richard (Dermot Mulroney, glimpsed in flashbacks) and the equally suddenly arrival of sleek, sinister Uncle Charles (Matthew Goode). Lensed with an eerie elegance and an exquisite attention to creepy details, this tale of dysfunctional ties that bind leads to a rather insane conclusion; whether that bugs you or not depends on how willing you are to surrender to its madness. (1:38) *California, Metreon, Piedmont, Sundance Kabuki.* (Eddy) **SFBG**



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FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349491-00. The following is doing business as 453-463 Union Street Apartments. The business is conducted by a married couple. Registrant commenced business under the above-listed fictitious business name on: 02/22/13. This statement was signed by Chee Yong Tan in CA. This statement was filed by Jeanette Yu, Deputy County Clerk, on Mar. 6, 2013. L#00048; Publication: SF Bay Guardian. Dates: Mar. 13, 20, 27 and Apr. 3, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349560-00. The following is doing business as Anchor Brewing, 1705 Mariposa Street, San Francisco, CA 94107. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Keith Gregor in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on Mar. 8, 2013. L#00049; Publication: SF Bay Guardian. Dates: Mar. 13, 20, 27 and Apr. 3, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349853-00. The following is doing business as ROBBINS FAMILY LAW. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 10/06/2005. This statement was signed by Kelly Robbins in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Mar. 22, 2013. L#00054; Publication: SF Bay Guardian. Dates: Mar. 27 and Apr. 3, 10, 17, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349538-00. The following is doing business as The Aesthetic Union. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by James Tucker in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Mar. 8, 2013. L#00046; Publication: SF Bay Guardian. Dates: Mar. 13, 20, 27 and Apr. 3, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349334-00. The following is doing business as HEYDAY, 180 Spear St., San Francisco, CA 94105. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Caleb Canning in CA. This statement was filed by Guillermo Sandoval, Deputy County Clerk, on Feb. 28,

2013. L#00042; Publication: SF Bay Guardian. Dates: Mar. 6, 13, 20, 27, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349155-00. The following is doing business as Roan Construction Company, 229 Ellis Street, San Francisco, CA 94102. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Mitchell D. Roberts in CA. This statement was filed by Susanna Chin, Deputy County Clerk, on Feb. 20, 2013. L#00039; Publication: SF Bay Guardian. Dates: Mar. 13, 20, 27 and Apr. 3, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349503-00. The following is doing business as 1) SPARKSHIP, 2) PINGSF. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 03/06/13. This statement was signed by Andres Acosta in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on March 6, 2013. L#00045; Publication: SF Bay Guardian. Dates: Mar. 13, 20, 27 and Apr. 3, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Mar 14, 2013. To Whom It May Concern: The name of the applicant is: PAIR EVENTS LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 655 TOWNSEND ST., SAN FRANCISCO, CA 94103-4907. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00050; Publication Date: Mar. 27 and Apr 3, 10, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Mar 7, 2013. To Whom It May Concern: The name of the applicant is: TOLIAO IOROI HOLDING, LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3519 BALBOA ST, SAN FRANCISCO, CA 94121-2601. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00052; Publication Date: Mar. 27, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549368. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Sheridan Sinclair Forbes for change of name. TO ALL INTERESTED PERSONS: Petitioner Sheridan Sinclair Forbes filed a petition with this court for a decree changing names as follows: Present Name: Sheridan Sinclair Forbes. Proposed Name: Sheridan Sinclair-Bell. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 5/23/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Mar. 20, 2013. L#00053, Publication dates: Mar. 27 and Apr. 3, 10, 17, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549309. SUPERIOR COURT, 400 McAllister Street, Room 103, San Francisco, CA 94102. PETITION OF Irena Vanda Lambert for change of name. TO ALL INTERESTED PERSONS: Petitioner Irena Vanda Lambert filed a petition with this court for a decree changing names as follows: Present Name: Irena Vanda Lambert. Proposed Name: Rena Elizabeth Lambert. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 4/30/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Feb. 26, 2012. L#00043, Publication dates: Mar. 6, 13, 20, 27, 2013.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LI-CENSE. Date of Filing Application: Mar 1, 2013. To Whom It May Concern: The name of the applicant is: WILSON ONKIT LI, HENRY PHAM. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 951 CLEMENT ST, SAN FRANCISCO, CA 94118-2110. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00051; Publication Date: Mar. 27, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349818-00. The following is doing business as 1) Elite, 2) Elite Security, 3) Elite Services. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 03/20/13. This statement was signed by John Kontopulis in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Mar. 20, 2013. L#00055; Publication: SF Bay Guardian. Dates: Mar. 27 and Apr. 3, 10, 17, 2013.

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